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District School Board Writing Partnership

Course Profile

English

Grade 10
Academic

• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

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April 2000

Course Profiles are professional development materials designed to help teachers implement the new Grade 10 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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Course Overview
English, Grade 10, Academic

Special Note: The English, Academic and Applied, Grade 10 (Public) Course Profiles have been written using the Ontario Curriculum Unit Planner. As a result, there are some differences in the terminology and format from that used in other Course Profiles. Wherever possible, these documents include both versions of the terminology, e.g., subtask (activity), so that users can work within the Planner version or any of the Course Profile versions (web site, printed copy, or CD-ROM).
The Curriculum Unit Planner version of these Course Profiles may be found at www.ocup.org.

Description/Rationale

The Grade 10 English course builds on the Grade 9 English course; it extends the range of analytic, reading, writing, oral communication, and thinking skills that students need for success in secondary school programs. In the Grade 10 Academic course students study and interpret challenging texts from contemporary and historical periods, including novels, poems, plays, and opinion pieces, and analyse and create effective media works. An important focus is the thoughtful use of spoken and written language.

Unit Titles (Time + Sequence)

This Grade 10 Academic English course profile has been developed to link units through a progression of skills and in some cases content. Local circumstances may dictate some variation in the sequence suggested below, but it is essential to begin with Unit 1, since the skills developed in this unit are applied in other units. Unit 5, the final assessment task, must be the last unit of the course.

The teacher does need to read through the entire Profile before the course begins. An independent reading component for students is introduced in Unit 1, continued through Units 2, 3, and 4 and concluded in Unit 5. This reading component requires planning and co-ordination with the teacher/librarian.

This profile has been developed using the field-test version of the Ministry of Education's Secondary Curriculum Unit Planner. The principle of "backward" curriculum design is central to the Curriculum Unit Planner, and to this profile. Each unit has a culminating activity, and the fifth unit includes a final culminating activity, a Book Festival, which pulls in skills and activities from the other four units, as well as a final examination.

The teacher is responsible for creating long-range plans, detailed timing for units and activities, and for making decisions about the best order of activities in a given unit. It is important to read through an entire unit prior to making specific plans, since later activities may require introduction early in the unit. A Sequence of Units and a List of Assignments by Unit (Blackline Masters) have been appended to this Overview to assist teachers in their planning.

As noted above, the profile writers have assumed full implementation of *The Ontario Curriculum*, Grades 1-8 and Grade 9, and have described specific Language and Writing instructional strategies based on Grade 10 expectations. They recognize, however, as will classroom teachers, that not all Grade 10 students will have achieved skills that have been taught in Grades 1-9 to the same level. Some Language and Writing expectations particularly need to be revisited, reviewed, re-taught and practised regularly before all students are able to achieve and maintain them at an appropriate level. Teachers, therefore, will need to modify and adapt the strategies suggested for the Grade 10 expectations to address student learning gaps in the Language and Writing skill areas in their individual classrooms.

"A credit is granted in recognition of the successful completion of a course that has been scheduled for a minimum of 110 hours." (*OSS*, 1999, 30) The time allocations in this document must be taken as approximations.

Some learning activities may take less time than anticipated, but many may need more time. The diverse skills, learning needs and interests that students bring to a Grade 10 classroom will require teachers to exercise good time-management skills, flexibility, and professional judgement as they use this profile.

Unit 1	Beauty and the Beast	23 hours
Unit 2	Voices	22 hours
Unit 3	Diversity	23 hours
Unit 4	Interactions	26 hours
Unit 5	Independence	13 hours

Unit Organization

Unit 1: Beauty and the Beast

Time: 23 hours

Description

As part of the introduction to the course, students read and discuss the course outline and expectations, and complete diagnostic assessments in language, reading, and writing. These include a speech, an informal essay about their career as a reader, and a letter to the teacher describing their personal goals for the course. After an introduction to the Independent Reading component of the course, they choose a book for their independent reading connected to the theme "Beauty and the Beast" in preparation for Unit 5. Students begin a reading response journal and conference with their teacher.

Students explore the similarities and differences between poetry and prose in short works and in a series of linked poems and chapters in the novel *Lord of the Flies*. For the last eight chapters of the novel, students present their understanding of topics and themes of their chapter in an oral presentation to the class. They present and explain topic webs, demonstrate the poetic aspects of the writer's style by shaping a found poem from the text, and link a modern song to the chapter. As well, they write poems connected to the themes of the chapters. Using computers, they prepare an anthology of their own poems and dialogues, with a title page and an introduction. After the presentations, students write a comparison essay.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations: LIV.01P, LIV.02P, LIV.03P, WRV.02P, WRV.03P, WRV.04P, WRV.06P.

Specific Expectations: LI1.01D, LI1.04D, LI1.05D, LI2.01D, LI2.02D, LI3.01D, LI3.02D, LI3.03D, WR2.01D, WR2.04D, WR3.03D, WR4.01D, WR4.03D, WR5.02D, WR5.03D, WR5.04D, WR5.05D, LG1.03D, LG1.04D, LG1.05D.

Unit 2: Voices

Time: 22 hours

Description

Students explore the web of issues that surrounds them through the examination of literature, informational texts, and media. They analyse a number of arguments to determine their effectiveness and explore their own value systems and the value systems of others. With the assistance of the teacher-librarian they use research skills to gather information to support their arguments.

Through the use of rhetorical devices and persuasive techniques, students develop their argumentative skills in both oral and written form. They make arguments through a variety of products such as journal responses, outlines, role playing, and persuasive essays. They participate in a final task, a formal debate.

Students continue the Independent Reading component begun in Unit 1, by reading a book dealing with a controversial issue in preparation for Unit 5. Students maintain their reading response journal and conference with the teacher.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations: LIV.01D, LIV.03D, WRV.01D, WRV.03D, LGV.01D, LGV.02D, MDV.02D.

Specific Expectations: LI1.02D, LI1.04D, LI1.06D, LI2.02D, LI2.03D, LI3.01D, LI3.02D, WR1.01D, WR1.02D, WR1.03D, WR1.04D, WR2.02D, WR2.04D, WR3.02D, WR3.04D, WR5.01D, WR5.03D, WR5.07D, WR5.08D, WR5.09D, WR5.10D, LG1.01D, LG1.03D, LG1.04D, LG1.05D, LG1.06, LG1.07D, LG2.01D, LG2.02, LG2,03, LG2.04D, LG2.05D, LG2.08D.

Unit 3: Diversity

Time: 23 hours

Description

Students analyse literary, mythic, and media works to explore and interpret our multicultural society. They read and write frequently at home and at school for both formative and summative purposes.

To begin the unit, students write a number of journal responses exploring their perceptions of issues such as belonging, power, privilege, and identity. They write analyses of pattern, purpose, and characteristics in myths, legends, and stories. They make a creative oral presentation on modern short stories based on the critical and analytical skills developed in this task. Students also analyse modern dramas and sitcoms and write a review applying their emerging knowledge, values, and beliefs. Finally, students design a multigenre anthology in which they make creative decisions about point of view, format, and stylistic conventions. The anthology comprises a television review, a myth, and a final journal entry.

Students continue the Independent Reading component begun in Unit 1 by reading a book connected to the theme “Diversity” in preparation for Unit 5. They maintain their reading response journal and conference with the teacher.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations: LIV.02D, WRV.03D, WRV.04D, WRV.05D, LGV.01D, LGV.02D, MDV.01D.

Specific Expectations: LI1.01D, LI1.02D, LI1.03D, LI1.04D, LI1.05D, LI1.06D, LI1.07D, LI2.02D, LI2.03D, LI3.01D, LI3.02D, WR1.03D, WR2.01D, WR2.02D, WR2.03D, WR2.04D, WR3.01D, WR4.04D, WR5.02, WR5.04D, WR5.06D, WR5.11D, WR5.12D, LG1.03D, LG1.04D, LG1.05D, LG1.06D, LG1.07D, LG2.01D, LG2.02D, LG2.08D, MD1.01D, MD1.02D, MD1.03D, MD2.01D, MD2.02D, MD2.03D.

Unit 4: Interactions

Time: 26 hours

Description

The literature focus of this unit is the Shakespearean play *Romeo and Juliet*, which provides an historical work, a drama, and poetry all in one. The writing focus is the writing of clear, well-supported paragraphs and written personal response. Students demonstrate their understanding of relationships through a range of responses, including guided personal responses, class discussion, written paragraphs, and oral and dramatic presentations. The language focus on speaking culminates in groups of students dramatizing and analysing a scene from the play. The students practise an in-class essay in preparation for the final written examination.

During this unit the Independent Reading component begun in Unit 1 becomes a homework activity so that students can complete the required reading or further their reading. They complete their reading response journal and hand it in to the teacher. Students select their best piece of writing from their response journal and refine it in preparation for publication at the Book Festival.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations: LIV.02D, LIV.03D, WRV.03D, WRV.06D, LGV.01D, LGV.02D, MDV.02D.

Specific Expectations: LI1.03D, LI1.04D, LI1.05D, LI1.06D, LI1.08D, LI2.02D, WR1.02D, WR2.02D, WR2.04D, WR3.03D, WR4.01D, WR4.02D, WR4.03D, WR4.04D, WR5.04D, LG1.02D, LG1.06D, LG2.01D, LG2.02D, LG2.04D, LG2.06D, MD1.04D.

Unit 5: Independence

Time: 13 hours

Description

The Independent Reading component runs concurrently through Units 1, 2, 3, and 4.

As part of the course introduction, students describe their own careers as readers in a written essay. During Units 1, 2, and 3, students develop their reading skills by reading books connected to the themes of the units, by maintaining a weekly reading response journal, and by participating in conferences with the teacher. Students hand in their reading response journals and complete two polished written pieces, an oral book talk, and a media display on their independently chosen books.

In this unit students publicize and participate in a Book Festival, a public demonstration of their achievement of the overall and specific expectations for this course.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations: LIV.01P, LIV.02P, LIV.03P, WRV.02P, WRV.03P, WRV.04P, WRV.06P, LGV.01P, LGV.02P, MDV.02P.

Specific Expectations: LI1.01P, WR2.02P, WR2.03P, WR5.02P, WR.05P, LG2.02P, LG2.03P, LG2.04P, LG2.05P, LG2.06P.

Course Notes

The Grade 10 English Academic course prepares students for Grade 11 and 12 university courses. The Grade 10 English Applied course prepares students for Grade 11 and 12 college and workplace courses. The goal of both Grade 10 courses is the further development of language literacy skills. Both courses are grounded in a recognition of the importance, for all students, of language and literature in learning and everyday life.

The difference between the Applied and Academic courses is one of emphasis. The Academic course emphasizes analytical and abstract thinking; the Applied course emphasizes practical and concrete thinking. In the Grade 10 Academic course, students study and interpret challenging texts from contemporary and historical periods; analyse and create effective media works; and use spoken and written language in a thoughtful way. In the Grade 10 Applied course, students study novels, poems, magazines, and reports; describe, design, and produce effective media works; and use spoken and written language in a clear and coherent way.

The secondary English program is described in *The Ontario Curriculum* in four strands: Literature Studies and Reading, Writing, Language, and Media Studies. This Grade 10 Academic profile has been organized thematically into four units, with a final culminating activity as a fifth unit. Each of the units incorporates overall and specific expectations from each of the strands. This organizational structure supports an integrated approach to the teaching and learning of the 12 overall and 65 specific expectations.

This profile has been developed using a "backward design" approach. The profile writers first identified desired results (i.e., considered the expectations), determined acceptable evidence (i.e., established assessment tasks) and then planned learning experiences and instruction (i.e., suggested teaching strategies and resources). The profile writers have been guided in this approach by the work of Grant Wiggins and Jay McTighe (*Understanding by Design*, Alexandria, Virginia: Association for Supervision and Curriculum Development, 1998).

The electronic Ontario Curriculum Unit Planner, which will be available for broad secondary use in September 2000, also uses a backward design approach.

Language literacy is fundamental to learning in all subjects. Teachers of English should work with other subject teachers in the school to support a planned and consistent approach to student language proficiency across the Grade 10 program, based on the Communication category of the Achievement Chart found in each curriculum document.

Students need to become skilled users of information technology. Each of the strands in the Grade 10 English course includes references within the expectations to electronic sources of information and the student use of electronic technologies. Collaboration and co-planning with other subject teachers is particularly important in this area of the curriculum.

The instructional plan for each thematic unit described in this profile encourages connections to a broad range of community resources. These may include print or electronic sources of information; sites for field trips; the names of authors, artists, and other resource people; physical resources; commercial and publicly-funded enterprises; and post-secondary institutions. These can also be resources for students planning careers and further education.

Teachers must ensure that all classroom activities and out-of-school experiences are safe for all students. Teachers of English have particular responsibility in the following areas: appropriate student use of the Internet; the selection of suitable texts and reading materials; the use of language appropriate to an English classroom; and the safe structuring of physical activities in the classroom. In addition, teachers of English share with other subject teachers a responsibility for ensuring a learning environment which provides students with the emotional security necessary to take the risks which lead to learning.

This profile demonstrates one way in which teachers of Grade 10 Academic English can address the expectations contained in *The Ontario Curriculum*. Reference to specific texts are included on the premise that classroom teachers will find such specificity useful and time-saving. Although English teachers are always updating their school's collection of texts and other resources as budgets allow, teachers continue to make use of literary texts currently available in schools that have stood the test of time and student preference. Many of the texts and materials cited in this profile are already in common use. Teachers make appropriate choices and substitutions of materials based on the learning needs of their own students and the diverse needs of their unique school community.

Teaching/Learning Strategies

Language is best learned through activities that present stimulating ideas, issues, and themes meaningful to students. Teachers must use a rich variety of teaching/learning activities in all English programs to accommodate the diverse learning styles of students. They should select classroom activities that are based on an assessment of students' individual needs, proven learning theory and best practice.

The units and culminating activities reflect the research on Multiple Intelligences (e.g., *Frames of Mind*, Howard Gardner) which encourages the development of linguistic, mathematical, musical, kinesthetic, spatial, interpersonal, intrapersonal, and natural intelligences. It is important for students to have access to a variety of opportunities to present what they know according to their talents or intelligences. Such an approach builds on student interests and talent necessary to make English a highly engaging course.

Instructional Strategies in Grade 10 English:

- provide for explicit teaching of knowledge and skills;
- encourage maximum student engagement in the learning activity;
- encourage student choice regarding the processes and products of learning in the English classroom;
- include whole class, small group, and individual instruction;
- encourage students to reflect on their learning: to clarify, elaborate, describe, compare, negotiate, and reach consensus on what expectations mean to them;
- use electronic technology as appropriate;
- address a variety of learning styles in each unit;
- modify activities for exceptional students;
- promote direct involvement in a variety of concrete experiences and abstract thinking which enable students to construct their own understanding of concepts and principles;
- provide opportunities for genuine inquiry – to generate questions, apply a variety of investigative approaches, and communicate learning in a variety of ways;
- engage students in self- and peer evaluation;
- use formative assessment to provide opportunities for practice and consolidation;
- connect with expectations from other subject areas as appropriate;
- make authentic connections with the classroom, the school, the local community, and the school at large;
- respect the cultural diversity of Ontario classrooms.

The Ontario Curriculum mandates student learning expectations; it does not mandate teaching strategies. It is the professional responsibility of teachers to determine the most appropriate and effective ways to address the achievement of the learning expectations for students in their classroom. *The Ontario Curriculum* does, however, provide possible teaching strategies within its description of the expectations. These strategies have been incorporated into this course profile.

Units in this profile make reference to the use of specific magazines, films, and videos in Teaching/Learning Strategies. Before reproducing materials for student use from books and magazines, teachers need to ensure that their Board has a Cancopy licence and that resources they wish to use are covered by this licence. Before screening videos for students, teachers must ensure that their Board/school has obtained the appropriate public performance video cassette site licence from an authorized distributor (e.g., Audio Ciné Films Inc.) If the appropriate licences are not in place, teachers will have to seek permission from authors, publishers, or film or television production companies as necessary.

Teachers are also reminded that much of the material on the Internet is protected by copyright. That copyright is usually owned by the person or organization that created the work. Reproduction of any work or a substantial part of any work on the Internet is not allowed without the permission of the owner.

Copyright Guide for Canadian Libraries (Wanda Noel, Canadian Library Association, Ottawa, 1999) is a useful resource for teachers who wish to have a clearer understanding of copyright.

Accommodations

Exceptional pupils should be given every opportunity to achieve the learning expectations set out in *The Ontario Curriculum* policy documents. General teaching, learning, and assessment strategies for helping exceptional students achieve English curriculum expectations are provided in each of the units in this profile. Teachers should consult the IEPs of exceptional students for specific details. The profile writers have built a significant amount of student choice into learning and assessment activities to support the needs of exceptional students, including gifted students.

Adjustments must also be made by the teacher to acknowledge the range and diversity of cultural understandings possible within the classroom, and accommodations may be necessary for the success of students for whom English is a second language.

Assessment/Evaluation

Assessment is the systematic process of collecting information or evidence about student learning; evaluation is the judgment teachers make about the assessments of student learning based on established criteria. The units in this profile include suggestions for diagnostic, formative and summative assessments. Diagnostic assessment is used at the beginning of a unit to help determine a starting point for instruction. Formative assessment provides information to students as they are learning and refining their skills. Summative assessments at the end of units and a course give students an opportunity to synthesize/apply/demonstrate their learning. Summative assessments are counted toward the student's final mark.

In order to ensure that assessment and evaluation are valid, reliable, and lead to the improvement of student learning, English teachers use assessment and evaluation strategies that:

- address both what students learn and how well they learn;
- are based on the four broad categories and descriptions in the achievement chart for English;
- are varied in nature, administered over a period of time, and designed to provide students with the opportunity to demonstrate the full range of their learning;
- maintain a balance among all four categories of the Achievement Chart;
- are appropriate for the learning activities used, the purpose of instruction, and the needs and experiences of the students;
- are fair to all students;
- accommodate the needs of exceptional students, consistent with the strategies outlined in their Individual Education Plans;
- accommodate the needs of students who are learning the language of instruction;
- ensure that students are given clear directions for improvement;
- promote students' ability to assess their own learning and to set specific goals;
- include the use of samples of students' work that provide evidence of their achievement;
- are communicated clearly to students and parents at the beginning of the course and at other appropriate points throughout the course.

Embedded in this course profile is the wide variety of assessment strategies and tools available to teachers of English: teacher observation, oral presentations, interviews, essays, quizzes, tests, examinations, learning logs, performance tasks, portfolios, self-assessment, questions and answers.

Because this profile has been developed using "backward design", the course profile writers began their work by designing culminating tasks or activities for each of the five units that addressed the overall expectations, and by working backwards from there. A culminating activity is a summative assessment which provides an opportunity for students to perform, create, or demonstrate some significant skills and knowledge. Culminating activities have a real world context, involve higher level knowledge and skills than could be achieved through an isolated application and clear criteria and levels for judging the quality of the performance. Task-specific rubrics are the most effective way to assess culminating activities, and have been included with each of the units in this profile.

Rubrics can also play an important role in instruction (e.g., teachers use rubrics to focus student attention on the specific knowledge and skills embedded in particular assignments). When they are combined with exemplars of student work, rubrics clarify for students the improvements that are possible and necessary in their own work.

Initial assessment tasks (diagnostic assessment) have been built into the first unit to help teachers determine, in a preliminary way, the strengths and weaknesses of their students. The results of this diagnostic assessment will also help teachers to plan (using the mini-lesson framework provided) specific Writing and Language lessons to address both the Grade 10 expectations and any learning gaps which are evident. Specific diagnostic activities are not built into the beginning of each of the other units in the same way, but it is expected that teachers will continue to plan their own classroom instruction on a daily basis, using the results of ongoing diagnostic assessment of their students' learning needs. Each unit does include learning tasks and appropriate formative assessments which support the learning to be demonstrated in the culminating task.

Course Evaluation

Teachers of English should systematically review course content, instructional strategies, and assessment procedures and make the program changes necessary to improve student achievement. Teachers should collect data informally about program effectiveness from students, throughout the course, and should provide students with a formal way to provide input at the end of the course.

Coded Expectations, English, ENG2D

Literature Studies and Reading

Overall Expectations

LIV.01D
– read and demonstrate an understanding of a range of literary and informational texts, both contemporary and from historical periods;

LIV.02D
– demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, plays, and opinion pieces;

LIV.03D
– identify and explain the effect of specific elements of style in a range of literary and informational texts.

Specific Expectations

Understanding the Meaning of Texts

LI1.01D
– describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a range of genres, including novels, plays, short stories, poetry, opinion pieces, reports, short essays, full-length non-fiction works, newspapers, magazines, and reference materials;

LI1.02D
– select and read a range of texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, evaluating print and electronic materials as sources of information, and comparing personal ideas and values with those in texts (e.g., read multicultural short fiction to deepen their understanding of Canada's diversity; assess the usefulness of a manual for a software application; develop a "profile" of a character in a play by Shakespeare or a novel and then role-play an interview with the character);

LI1.03D
– select and use a variety of reading strategies before, during, and after reading to understand texts (e.g., preview a text; predict main ideas or outcomes; use prior knowledge and personal experiences to interpret and assess ideas and information list unanswered questions while reading; role-play alternative solutions to conflicts presented in the text);

LI1.04D
– use relevant, significant, and explicit information and ideas from texts to support interpretations (e.g., use relevant evidence to support an explanation of the theme of a poem or short story; select quotations from an essay that best communicate the author's arguments);

LI1.05D
– analyse information, ideas, and elements in texts and synthesize and communicate their findings (e.g., read a biography and make a speech about the person to the class; create a fictitious newspaper report about the events and issues in a novel or short story);

LI1.06D
– present sufficient significant evidence from a text to support opinions and judgements (e.g., defend in a debate a controversial statement from a short essay, or an action by a character in a story; incorporate quotations from a play in an essay about the pattern of imagery in the text);

LI1.07D
– explain how the values and perspectives of readers might influence their responses to a text and interpretations of it (e.g., record individual responses of group members to a poem, note similarities and differences in the responses, identify patterns, and suggest explanations for their findings compare the implicit perspectives in two letters to the editor about the same article);

LI1.08D
– explain how historical or cultural contexts shape the information and ideas in a text (e.g., research the historical or cultural context of a novel and suggest how it gave rise to the social attitudes depicted; compare nineteenth-century and modern attitudes to the theme of a novel by Dickens).

Understanding the Forms of Texts

LI2.01D
– use knowledge of elements of the novel, such as plot and subplot, characterization, setting, conflict, theme, point of view, and cultural and historical contexts, to understand and interpret examples of the genre (e.g., rewrite a passage from a novel, adopting the point of view of another character; use knowledge of the cultural or historical context of a novel to understand the language and events in the work);

LI2.02D
– use knowledge of elements of poetry, such as stanza forms, rhyme, rhythm, punctuation, free verse, imagery, and sound devices, to understand and interpret examples of the genre (e.g., write a lyric or ballad in rhyming couplets; present a choral reading of a poem, emphasizing onomatopoeia);

LI2.03D
– use knowledge of elements of opinion pieces, such as overt statement of a position or opinion, type of diction, tone, paragraphing, transition words and phrases, selective supporting detail, allusions, and appeals to authority, to understand and interpret examples of the genre (e.g., relate the position taken to the tone used in an editorial; refer to an encyclopedia to clarify a historical allusion used in a newspaper column; write an opinion piece for the school newspaper).

Understanding the Elements of Style

LI3.01D
– compare the use of diction and syntax in the work of different authors and explain how these elements enhance the theme or message (e.g., compare the use of sentence variety in paragraphs by two different authors; identify examples of archaic diction in literature from any historical period and give modern-English equivalents);

LI3.02D
– explain how authors use stylistic devices, such as allusion, contrast, hyperbole, understatement, oxymoron, irony, and symbol, to achieve particular effects in their writing (e.g., explain the effects of the contradictory emotions or qualities expressed in an oxymoron; compare the poetic devices used in two poems on a similar theme; do research to understand a mythical allusion in a piece of literature or an advertisement and explain how the allusion enhances the theme or message in the text);

LI3.03D
– explain how authors and editors use design elements to help communicate ideas (e.g., explain how typography and layout contribute to meaning in a concrete poem; prepare a title page and bibliography template for an academic paper and defend their design decisions; create electronic links showing where and how to find related material).

Writing

Overall Expectations

WRV.01D

– use a range of print and electronic sources to gather information and explore ideas for written work;

WRV.02D

– identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on adopting a suitable voice;

WRV.03D

– use a variety of organizational techniques to present ideas and information logically and coherently in written work;

WRV.04D

– revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity, coherence, and effective use of stylistic devices;

WRV.05D

– edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

Generating Ideas and Gathering Information

WR1.01D

– investigate potential topics by formulating questions, identifying information needs and purposes for writing, and developing research plans to gather data (e.g., identify and rank focus questions; identify key words and electronic search terms to structure research; determine which sources of information are most relevant to the purpose for writing);

WR1.02D

– locate and summarize information and ideas from print and electronic sources, including interviews, surveys, statistical data banks, reports, periodicals, and news-groups (e.g., conduct an electronic search for information on regional Canadian authors; summarize and paraphrase information and ideas in point-form notes and in graphic organizers);

WR1.03D

– sort and label information, ideas, and data; evaluate the accuracy, ambiguity, relevance, and completeness of the information; and make judgements and draw conclusions based on the research (e.g., verify data by using multiple sources; identify and reconcile inconsistencies; identify significant omissions that need to be addressed);

WR1.04D

– use the information and ideas generated, researched, and evaluated to develop the content of written work.

Choosing the Form to Suit the Purpose and Audience

WR2.01D

– demonstrate an understanding of a range of literary and informational forms, such as poems, narratives, comparison-and-contrast and cause-and-effect essays, speeches, and research reports, by using forms of writing appropriate to different purposes and audiences (e.g., rewrite an episode of a story from the point of view of a different character; use a formal, objective voice in a short essay; write a speech for a class debate);

WR2.02D
– produce written work for a variety of purposes, with a focus on interpreting and analysing information, ideas, themes, and issues and supporting opinions with convincing evidence (e.g., state and support an opinion; compare and contrast the treatment of similar themes in two different works; explain how the images or setting in a work of fiction contribute to the overall theme);

WR2.03D
– consider the characteristics of the intended audience in selecting an appropriate form and developing the content of written work (e.g., use examples or images familiar to their peers in a poem to be read in class; include background information the audience needs to know in the introduction to an essay);

WR2.04D
– select a voice and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use an impersonal voice and formal language in an academic essay; use everyday vocabulary and colloquial phrasing to engage the interest of an audience of peers).

Organizing Ideas and Information in Written Work

WR3.01D
– use plot structure and character portrayal to develop themes in short stories (e.g., use flashbacks to develop the theme of memory in a short story);

WR3.02D
– structure the introductory paragraphs of short essays using a clear statement of the topic or thesis, a device to engage the reader's interest, and an overview of the main points to be covered;

WR3.03D
– use a pattern such as comparison and contrast, cause and effect, or classification to structure short essays;

WR3.04D
– use plot structure and character portrayal to present conflicts in a short story (e.g., introduce a conflict in the first half of a short story and provide the resolution of the conflict in the second half; describe two characters' different reactions to the same event to prepare for a later clash between them).

Revising Drafts

WR4.01D
– revise drafts to ensure that ideas are adequately supported by relevant details and facts and to achieve clarity, unity, and coherence (e.g., reinforce a mood or feeling by elaborating the imagery in a poem or short story; read a supported opinion piece aloud with a partner or in a small group to check for coherence and effectiveness; remove redundancies and expand supporting detail in a report);

WR4.02D
– revise drafts to ensure consistency in the use of first or third person and use of an appropriate level of language;

WR4.03D
– make constructive suggestions to peers in a writing conference (e.g., identify ways to address problems of control in writing such as redundancies or inappropriate level of language; create checklists based on established criteria and use them when discussing a piece of writing);

WR4.04D
– consider reactions of teachers, peers, and others in revising and editing written work.

Editing, Proofreading, and Publishing

WR5.01D
– identify borrowed information, ideas, and quotations and use a variety of techniques to incorporate them smoothly into written work and independent research projects (e.g., provide a context for quoted material; use transition words and phrases to link information from different sources; include a brief bibliography to identify reference materials consulted);

WR5.02D
– select the publication method or vehicle most accessible or appealing to the intended audience, using technology in a variety of ways where appropriate (e.g., write a letter or e-mail message to recommend a book to a friend; submit work to a writing contest in the required format; write and format a concrete poem for the school yearbook);

WR5.03D
– assess their facility with the writing process, documenting their use of genres and forms in personal and assigned writing and identifying goals for writing improvement and growth (e.g., use samples from their writing folder to demonstrate their growth and achievement in writing; produce and carry out an action plan to improve their use of language conventions);

WR5.04D
– edit and proofread their own and others' writing, correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;

WR5.05D
– use parts of speech correctly, including the infinitive and the gerund;

WR5.06D
– construct a variety of complete and correct sentences (including compound-complex sentences), using prepositional, adjective, and adverb phrases; infinitive, participial, and gerund phrases; and noun, adjective, and adverb clauses;

WR5.07D
– use verb voice (i.e., active and passive) to suit purpose and audience;

WR5.08D
– use knowledge of a wide range of spelling patterns, rules, and strategies to analyse and correct spelling errors;

WR5.09D
– spell specific historical, academic, and technical terms correctly;

WR5.10D
– use a variety of resources to correct errors in spelling (e.g., dictionaries, spell checkers);

WR5.11D
– use punctuation correctly, including the semicolon (e.g., use the semicolon to join principal clauses and to separate elements in a list that contains commas);

WR5.12D
– use the comma, dash, and parentheses correctly to set off non-restrictive elements in a sentence;

WR5.13D
– use punctuation correctly when quoting short passages from texts.

Language

Overall Expectations

LGV.01D

– use knowledge of vocabulary and language conventions to speak, write, and read competently and effectively for a variety of purposes and audiences, using a level of language appropriate to the context;

LGV.02D

– use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as dramatizing, presenting, and debating, for a variety of purposes and audiences.

Specific Expectations

Developing Vocabulary and Knowledge of Language Structures and Conventions

LG1.01D

– identify examples of the use of idioms, euphemisms, slang, dialect, acronyms, academic language, technical terms, and standard Canadian English in oral and written work, and explain why the usage is effective in its context;

LG1.02D

– identify ways in which technology, other languages, and the media have influenced the English language (e.g., explain when and why particular nouns and verbs entered the language, both in earlier centuries and in recent years; give examples of technical terms and media phrases used in a variety of contexts);

LG1.03D

– select words and figurative expressions with understanding and sensitivity to enhance the persuasive or expressive power of their speech and writing (e.g., select words and phrases for their sound and rhythm in a speech; select words with symbolic associations for a poem);

LG1.04D

– select words and phrases consistent with the particular voice and tone required for a variety of informal and formal situations (e.g., for a dramatization of a scene depicting the central conflict in a novel; for a debate on the motivation of a character in a drama);

LG1.05D

– recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech, including infinitives and gerunds;
- types of sentences, including compound-complex sentences;
- components of sentences, including prepositional, adjective, and adverb phrases; infinitive and gerund phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG1.06D

– recognize, describe, and correct sentence errors in oral and written language (e.g., run-on sentence, comma splice, dangling modifier);

LG1.07D

– recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for the following:

- spelling: historical, academic, and technical terms;
- punctuation: semicolon; non-restrictive phrases and clauses; quotations from texts.

Developing Listening and Speaking Skills

LG2.01D

– communicate orally in group discussions for different purposes, with a focus on identifying explicit and implicit ideas and comparing and contrasting key concepts and supporting details;

LG2.02D

– communicate in group discussions by assigning tasks fairly and equitably; using verbal and non-verbal cues to signal a change in topic or speaker; contributing ideas, supporting interpretations and viewpoints; extending and questioning the ideas of others; summarizing the progress of the group's work; checking for understanding; and negotiating consensus when appropriate;

LG2.03D

– apply techniques of effective listening and demonstrate an understanding of oral presentations by summarizing presenters' arguments and explaining how vocabulary, body language, tone, and visual aids enhance presentations (e.g., make and confirm or revise predictions; identify the purposes and perspective of a presentation; analyse the ideas and arguments presented; discuss the use of visual aids in a presentation);

LG2.04D

– plan and make oral presentations independently, adapting vocabulary and using methods of delivery to suit audience, purpose, and topic (e.g., identify purpose and audience; gather ideas and information; plan, create, rehearse, and revise presentations such as dramatizations, panel discussions, and debates; assess their work independently and with help from peers);

LG2.05D

– use rhetorical questions, emotional appeals, gestures, intonation, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;

LG2.06D

– rehearse with visual aids and props, study audio- and videotaped rehearsals, and use mnemonic devices and visualization techniques to ensure confident delivery in oral presentations;

LG2.07D

– identify the oral communication skills required in a variety of postsecondary programs and occupations and cite specific examples of their use (e.g., interview recent school graduates about the importance of these skills for success in college and university programs and report their findings);

LG2.08D

– analyse their own and others' oral presentations, identifying strengths and weaknesses and developing and carrying out plans for improvement

Media Studies

Overall Expectations

MDV.01D

– analyse a range of media forms to identify their elements, audiences, and production practices, and draw conclusions about how these factors shape media works;

MDV.02D

use knowledge of a range of media forms, purposes, and audiences to create media works, and use established criteria to assess the effectiveness of the works.

Specific Expectations

Analysing Media and Media Works

MD1.01D

– demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works (e.g., write a report comparing unique features of several newspapers to assess their appeal to readers; explain the satire in a parody of a media work);

MD1.02D

– identify key elements and techniques used to create media works in a variety of forms (e.g., illustrations and captions in political cartoons; narrative and characterization in a film or television drama; the choice of symbols and colours used to convey health and safety warnings on the packaging of a range of products) and analyse how these elements and techniques contribute to the theme or message;

MD1.03D

– analyse the elements of a variety of media works, in order to identify and describe the intended audience(s) for the works (e.g., analyse advertising in a range of newspapers and magazines to identify the target audiences);

MD1.04D

– analyse the relationship between media works and the production and marketing of related products (e.g., explain in a written or oral report how the target audience for a film determines the range of products marketed with it, and how this marketing, in turn, helps shape the film).

Creating Media Works

MD2.01D

– adapt an idea, theme, or issue from a work of literature for presentation in two related media forms, and assess the presentations to determine what aspects of the original have been strengthened and/or weakened by the adaptations (e.g., write a script adapting a short story or scene from a novel for radio and television; create a personal anthology of poetry in print and as a web page with links to related sites);

MD2.02D

– create media works for different purposes and explain how the design decisions for each were shaped by the purpose (e.g., create a public-service video to inform people about a health hazard; construct a collage of print advertisements to illustrate the media's concept of a teenager);

MD2.03D

– design media works appropriate to different audiences and explain why certain elements will appeal to a particular audience (e.g., design a magazine for a specific audience, and explain how it differs from typical magazines).

Unit 1: Beauty and the Beast

Time: 23 hours
Unit Developers: Lois Keebler, Michael D'Ornellas
Development Date April 2000

Unit Description

This introductory unit emphasizes the power of language, the power of reading, and the power of goal-setting to make a positive difference in the lives of students. The first four lessons present the course outline; introductory activities in language, reading, writing, and media; and diagnostic assessment to determine the skills and interests of the students. Students describe their goals for the course in a letter to the teacher.

Next, a study which combines poetry and a novel enables students to compare the effects of each genre, and to highlight thematic connections. The main themes of this unit are "beauty" and "the beast". The novel selected for this profile, *Lord of the Flies*, is a rich source of poetic prose and themes. Students write dialogues as a way to demonstrate their insights into characters, and poems as a way to express their reactions to themes. After the teacher demonstrates how to synthesize and communicate understanding of a chapter by topic webs, found poems, and matching songs or poems, the students in groups teach the subsequent chapters to the class. Their response to the unit culminates in a creative writing anthology.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language
Overall Expectations: LIV.02D, LIV.03D, WRV.02D, WRV.04D, WRV.05D.
Specific Expectations: LI1.04D, LI1.05D, LI2.01D, LI2.02D, LI3.01D, LI3.02D, LI3.03, WR2.01D, WR4.01D, WR4.03D, WR5.02D, WR5.04D, LG1.03D, LG1.04D, LG1.05D.

Subtask (Activity) Titles (Time + Sequence)

Subtask 1	The Power of Language	70 minutes
Subtask 2	The Power of Reading	70 minutes
Subtask 3	The Power of Goal-Setting	70 minutes
Subtask 4	Introduction to Poetic and Narrative Forms	140 minutes
Subtask 5	Guided Reading of Four Chapters Using Poetry/Dialogue Responses	420 minutes
Subtask 6	Stand and Deliver	350 minutes
Subtask 7	Writing "Thematic" Poetry	140 minutes
Subtask 8	Creative Writing Anthology	140 minutes

Unit Planning Notes

- Teachers read through the entire course profile and set a timeframe for the units, the assignments, and the Book Festival (one of the culminating activities of the course).
- Teachers involve the school librarian in making plans for the Independent Reading component which is introduced in this unit. Together, they prepare a booklist of appropriate reading for each unit, and schedule class visits to the library. The writers have prepared a sample reading list for students. [See BLM 1.2-2 (b): Suggested Books for Independent Reading.] Librarians, bookstore managers, other teachers, friends, and booklists on the Internet are sources of advice regarding book choices. One issue concerning Grade 10 readers is whether they read adult books or Young Adult books. In

practice, each teacher with the help of the teacher-librarian will need to prepare a booklist based on books in their school or nearby libraries which match the needs of their particular students and their community. The writers recommend Nanci Atwell's book *In the Middle* to teachers who want to read more about incorporating independent reading in their classroom.
The teacher contacts parents/guardians to ask for their support of the reading program.

- BLM 1.2-3 contains a summary of the Grammar Expectations for Grade 10, drawn directly from *The Ontario Curriculum, Grade 9 and 10, English.* The writers have made the assumption that the Grammar Expectations for Grades 1-9 have been met. By the end of this course, the teacher will have addressed the expectations outlined on BLM 1.2-3. Teachers plan and integrate mini-lessons to address these expectations. Teachers keep in mind that these "conventions are best learned in the context of meaningful and creative writing activities that allow students to develop the ability to think and write clearly and effectively" (*The Ontario Curriculum*, 6.). To support this strategy, the writers have included samples of mini-lessons. [See BLMs 1.2-4 and 1.2-5.] These sample lessons offer a framework on which teachers may build their own lessons to meet the stated expectations and the needs of students in their particular classrooms. The writers have included references to a variety of texts. These texts will be used to strengthen students' own ability to use language as an effective tool for thought, expression, and communication. They should not be used as a source of ready-made grammar exercises, out of the context of the students' own work.
- Teachers meet with the school librarian to plan strategies and materials for the research components of this course. The school Library/Resource Centre is a valuable instructional/learning resource.
- Teachers read the Individual Educational Plans of students and adapt the course according to suggested strategies. Teachers also plan and co-ordinate activities with the person responsible for Special Education, so that help may be offered to students.
- Teachers consider how to establish a safe, collaborative environment in the classroom.
- The writers chose the novel *Lord of the Flies* because it is a rich source of themes and poetic style. The writers assumed that many schools would already have class sets of this novel. In their independent reading, students will be reading three books, probably current and engaging ones. If the teacher decides not to use *Lord of the Flies*, he/she chooses another novel with a poetic style for this unit. Alex Garland's novel *The Beach* is a reworking of *Lord of the Flies* with a group of males and females on a beach in Thailand. Teachers should consider whether the material is too "adult" for their students. Ideally, it would also be Canadian, current, engaging for students, and free of censorship issues. A few novels come to mind: Janette Turner Hospital's *Tiger in the Tiger Pit*, Nino Ricci's *Lives of the Saints*; however, the writers have not taught these to Grade 10 students. Through the independent reading program, students and their teachers explore current novels and identify ones that would be suitable for an integrated poetry and novel unit.
  For this unit, teachers need to decide how to move the class through the novel. Some teachers may ask students to read the entire novel before the class study begins. Other teachers may ask their students to read a chapter a day. The writers have chosen to have students read a chapter a day. Teachers need to be aware that Subtask 6: Stand and Deliver and Subtask 7: Writing "Thematic" Poetry are interwoven, not consecutive. After the oral chapter presentations in class, students write poems inspired by the topics highlighted by the students, where time permits.
- The *Essay Verification Engine* or *EVE* is software to detect plagiarism. It is available at www.canexus.com.

Prior Knowledge Required

Students will have developed knowledge/understanding, thinking, communication, and application skills during Grade 1-9, and will have achieved at least Level One on the Achievement Chart for English in *The Ontario Curriculum, Grades 9 and 10, English.*

Task Summary

As part of the introduction to the course, students read and discuss the course outline and expectations, and complete diagnostic assessments in language, reading, and writing. These include a speech, an informal essay about their career as a reader, and a letter to the teacher describing their personal goals for the course. After an introduction to the Independent Reading component of the course, they choose a book for their independent reading connected to the theme "Beauty and the Beast" in preparation for Unit Five. Students begin a reading response journal, and conference with their teacher.

Students explore the similarities and differences between poetry and prose in short works and in a series of linked poems and chapters in the novel *Lord of the Flies*. For the last eight chapters of the novel, students present their understanding of topics and themes of their chapter in an oral presentation to the class. They present and explain topic webs, demonstrate the poetic aspects of the writer's style by shaping a found poem from the text, and link a modern song to the chapter. As well, they write poems connected to the themes of the chapters. Using computers, they prepare an anthology of their own poems and dialogues, with a title page and an introduction. After the presentations, students write a comparison essay.

Culminating Activity

Students produce an anthology of poems and dialogue demonstrating a sophisticated understanding of literary forms and style. These finished works reflect revision and proofreading skills learned in this unit.

Resources

Dawe, Robert, Barry Duncan, and Wendy Mathieu. *ResourceLines 9/10*. Scarborough, Ontario: Prentice Hall Ginn Canada, 1999. ISBN 0-13-012922-4

Dias, Patrick. *Making Sense of Poetry: Patterns in the Process*. Canada: The Canadian Council of Teachers of English, 1987. ISBN 0-920472-08-7

Dictionary

Golding, William. *Lord of the Flies*. USA: Putnam Publishing Group, 1954. ISBN 0-399-50148-7

Hahn, Harley. *Harley Hahn's Internet & Web Golden Directory: Millennium Edition*. Berkeley, California, USA: Osborne/McGraw-Hill, 1999. ISBN 0-07-212194-7

Hayhoe, Mike and Stephen Parker. *Words Large as Apples*. Cambridge, USA: Press Syndicate of the University of Cambridge, 1988. ISBN 0 521 33731 3

Introducing Shakespeare. ISBN 0-17-606610-1

This text includes activities about Shakespearean language.

Kellow, Brian and John Krisak. *Poetry and Language*. Toronto: McGraw-Hill Ryerson Ltd, 1983. ISBN 0-07-548620-2

Organizes poems and teaching ideas under the following sections: sound, simile, metaphor, personification, imagery, diction, syntax, mood, tone, irony, form, narrative, descriptive, lyric.

Kirkland, Glen and Richard Davies. *Inside Poetry*. Don Mills, Canada: Harcourt Brace Jovanovich Canada Inc., 1987. ISBN 0-7747-1224-4

An introduction to the study and appreciation of poetry with sample poems and exercises, critical prose, and thematic groupings of poems with specific questions, projects and activities.

Koechlin, Carol and Sandi Zwaan. *Information Power Pack*. Markham, Ontario, Canada: Pembroke Publishers Ltd., 1997. ISBN 1-555138-086-2

This book provides tools to develop information literacy: how to find and organize information, using technologies and apply thinking skills.

Ministry of Education and Training. *The Ontario Curriculum, Grades 9 and 10: English*. Toronto, Ontario, Canada: Queen's Printer for Ontario, 1999. ISBN 0-7778-8336-8

Mitchell, Scott and Darren Wershler-Henry. *Internet Directory 2000: A Canadian Guide*. Scarborough, Ontario, Canada: Prentice-Hall Canada Inc., 1999. ISBN 0-13-016419-4

Oxford English Dictionary.

Powell, Brian. *Making Poetry*. Don Mills, Ontario: Collier-Macmillan Canada Ltd., 1973. ISBN 02-979720-X

The concepts of involvement, relevance, and discovery make this book a useful one for involving students in writing poetry. Poems by young people are included.

Perrine, Laurence. *Sound and Sense*. New York: Harcourt Brace and World, Inc., 1963. LOC 63-13707

Clear explanations of poetic elements with examples, and a section on "Bad Poetry and Good", "Good Poetry and Great."

Saliani, Dom, ed. *Poetry Alive: Perspectives*. Toronto: Copp Clark Pitman Ltd., 1991. ISBN 0-7730-5147-3

Sebranek, Patrick, Verne Meyer, and Dave Kemper. *Writers Inc.: A Student Handbook for Writing & Learning*. USA: D.C. Health and Company, a Houghton Mifflin Company, 1996. ISBN 0-66-38812-29

Smith, Peter J. *The Harcourt Writer's Handbook*. Toronto, Ontario, Canada: Harcourt Canada Ltd., 1999. ISBN 0-03-922309-4

Smith, Peter J. *The Harcourt Writer's Handbook: Teacher's Resource*. Toronto, Ontario, Canada: Harcourt Canada Limited, 1999. ISBN 0-03-922310-8

Tressler-Lewis. *Mastering Effective English*. Toronto, Ontario, Canada: The Copp Clark Publishing Co. Ltd., 1961. (1324)

Subtask 1: The Power of Language

Time: 70 minutes

Description

Students read the course outline and the assessment plans. Students explore the power of language to affect human situations. After reading and analysing examples of different voices, students write a speech using a specific voice. Students concentrate on using powerful language.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Language

Specific Expectations

LI3.01D – compare the use of diction and syntax in the work of different authors and explain how these elements enhance the theme or message (e.g., compare the use of sentence variety in paragraphs by two different authors; identify examples of archaic diction in literature from any historical period and give modern-English equivalents);

WR2.04D – select a voice and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use an impersonal voice and formal language in an academic essay; use everyday vocabulary and colloquial phrasing to engage the interest of an audience of peers);

WR5.03D – assess their facility with the writing process, documenting their use of genres and forms in personal and assigned writing and identifying goals for writing improvement and growth (e.g., use samples from their writing folder to demonstrate their growth and achievement in writing; produce and carry out an action plan to improve their use of language conventions);

LG1.04D – select words and phrases consistent with the particular voice and tone required for a variety of informal and formal situations (e.g., for a dramatization of a scene depicting the central conflict in a novel; for a debate on the motivation of a character in a drama).

Subtask Planning Notes

- The teacher prepares a course outline in accordance with the expectations of the Ministry of Education, the District School Board and the school. English departments may decide to include a policy on plagiarism.
- In the course sequence, the Book Festival is scheduled for the last weeks of the semester. The teacher may prefer to hold the event earlier, depending on examination considerations and other factors.
- The teacher uses a favourite activity on the first day to establish a collaborative atmosphere.
- A list of assignments for this unit and their assessment is provided in the Course Overview. The teacher will adapt it to suit his/her particular class.
- "Learn2Write a Speech" at http://www.learn2.com/06/0694/0694.html suggests the following steps to write a speech: Step 1, Consider the context; Step 2, Write anything on the topic; Step 3, Turn it into a speech; Step 4, Estimate the time; Step 5, Polish the introduction; Step 6, Build up the body; Step 7, The conclusion; Step 8, The edit. These steps could be adapted for this assignment and referred to in later speech-writing exercises.

Teaching/Learning Strategies

Strategies	Student Groupings
• Direct Teaching • Read Aloud • Writing To Learn	• Students working as a whole class • Students working individually • Students working in pairs

1. The teacher gives the students a course outline and assessment plans and explains both. Students keep this at the front of their notebook. [For a sample outline, see BLM 1.1-1 – ENG2D Course Outline.]
2. The teacher tells the students that the first few lessons will focus on the power of language to affect their lives in a positive way. They will participate in language, reading, and writing activities, and hand in two assignments. The teacher will assess these assignments to provide a starting point for their learning. The students will write a letter describing their personal goals for the course.
3. The teacher explains that this lesson focusses on powerful writing, in which powerful words are combined in an effective way. The teacher provides examples of contrasting voices in short passages. The teacher asks various students to read each of the passages aloud, experimenting with different tones and expression. Students describe the voice and analyse what contributes to the voice (word choice, phrasing, length of sentence, tone). Students make notes on the voice of each passage.
4. The teacher then asks the class to identify situations in life which require a command of powerful words and speech. Students brainstorm and list situations. The teacher gathers ideas from the class into a class list on the board.
5. The teacher asks students to choose one situation that interests them. The teacher organizes pairs of students interested in the same situation. These students decide on different characters speaking in the chosen situation. The teacher counts down and the pairs of students start improvising in their roles simultaneously.
6. For homework, students write a short speech for one character, approximately half a page. [The speech provides the diagnostic assessment in writing.]

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rating Scale

The teacher assesses the speeches using a rating scale. [See BLM 1.1-2 – Rating Scale for Written Speech.]

Adaptations

- The teacher may wish to use examples of speeches for this lesson: for example, Martin Luther King's "I Have a Dream" speech and John Amagoalik's "We Must Have Dreams".

Resources

Barker-Sandbrook, Judith and Neil Graham. *Thinking Through the Essay*. Canada: Prentice Hall Ginn, 1999. ISBN 0-13-012922-4
Martin Luther King's "I Have a Dream"

Crane, Mary, Barbara Fullerton, and Amanda Joseph. *SightLines 10*. Canada: Prentice Hall, Toronto, 2000. ISBN 0-13-082171-3
John Amagoalik's "We Must Have Dreams"

Blackline Masters
BLM 1.1-1 – ENG2D Course Outline
BLM 1.1-2 – Rating Scale for Written Speech

Subtask 2: The Power of Reading

Time: 70 minutes

Description

Students read the first sentence of a number of novels and assess the effectiveness of each by analysing word choice, sentence structure, and intriguing content. Students predict the content of the novels. Students think back over their personal histories as readers and write personal responses entitled My Career as a Reader. The teacher introduces the Independent Reading component of the course.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing

Specific Expectations
LI1.01D – describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a range of genres, including novels, plays, short stories, poetry, opinion pieces, reports, short essays, full-length non-fiction works, newspapers, magazines, and reference materials;
LI3.01D – compare the use of diction and syntax in the work of different authors and explain how these elements enhance the theme or message (e.g., compare the use of sentence variety in paragraphs by two different authors; identify examples of archaic diction in literature from any historical period and give modern-English equivalents);
WR2.04D – select a voice and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use an impersonal voice and formal language in an academic essay; use everyday vocabulary and colloquial phrasing to engage the interest of an audience of peers);
WR5.05D – use parts of speech correctly, including the infinitive and the gerund.

Subtask Planning Notes

- The teacher may wish to make up a First Sentence of Novels exercise using first sentences from novels recommended for independent reading during the first unit.

- The word “career” in the reading assignment is a prompt which has generated excellent student response over time. Words such as “history” or “autobiography” do not elicit the same type of writing. The surprise and importance of the word "career" seems to trigger a strong response in most students. Even students who do not read frequently can write about their reasons for not reading with emotional impact.
- After assessing the individual speeches and personal responses, the teacher analyses the strengths and weaknesses of the class. With the use of the Grade 10 English Grammar Expectations Summary, the teacher decides what lessons need to be taught and when. [See BLM 1.2-3.] The teacher develops the necessary lessons, using the sample lessons as a guide. [See BLM 1.2-4.]
- The teacher works closely with the teacher/librarian to select books at an appropriate reading level for the students for the Independent Reading component. The teacher and the librarian contribute suggestions to the first draft of the Suggested Books for Independent Reading, Grade 10. At the end of each course, the students suggest additional books with written recommendations for the booklist.

Teaching/Learning Strategies

Strategies	Student Groupings
• Reading Aloud • Response Journal • Collaborative/Co-operative Learning	• Students working as a whole class • Students working in small groups • Students working individually

1. Students hand in the speech written for Subtask 1.
2. The teacher provides the students with the first sentence of a number of novels. [See BLM 1.2-1 – First Sentences of Novels.] In groups, the students read each one aloud, describe the voice and tone, assess the effectiveness of the sentence, and predict what the novel might be about. They make brief notes for each sentence. The groups decide which sentence is the most intriguing one, and explain their choice to the class.
3. The teacher introduces the Independent Reading component of the course, by telling the students that they will choose three books connected thematically to the three units of the course to read independently during this course: one fiction, one non-fiction, and one of their own choice. At the end of the course, students will present their books at a Book Festival. The teacher provides a package of materials for the Independent Reading program:
   (1) the Independent Reading Assignment BLM 1.2-6;
   (2) Suggested Books BLM 1.2-2;
   (3) Assignment Sheet for Book Festival Component One: Reading Response Journals BLM 1.2-7;
   (4) Assignment Sheet for Book Festival Component Two: Best Reading Journal BLM 1.2-8;
   (5) Assignment Sheet for Book Festival Component Three: Book Review BLM 1.2-9;
   (6) Assignment Sheet for Book Festival Component Four: Book Talk BLM 1.2-10;
   (7) Assignment Sheet for Book Festival Component Five: Media Display BLM 1.2-11;
   (8) Rubric for Personal Response to Text BLM 1.2-12;
   (9) Criteria for the Book Festival Components - Grades 9-10, English BLM 1.2-13.
   The teacher explains the Independent Reading Assignment and the booklist. The other assignment sheets can be explained in Units 4 and 5. The package of materials should be kept in a separate section of the students’ notebook, devoted to reading.
4. The teacher comments that the time which teenagers used to use for leisure reading may nowadays be used for watching television, using a computer, or working at an after-school job. The teacher points out that effective reading is still an important skill for life, as well as an enjoyable hobby and that people need to reserve time to read. Some class time will be planned for reading, but students must also use time outside of class to read. The teacher asks students when and where they find time to read now. Where could they fit in more time for reading?

5. The teacher comments that all students have been reading since they were very young. The students volunteer answers to questions such as the following: How did you learn to read? What was your favourite book when you were young? Did you go through a stage of only reading one kind of book? What is your favorite book which you have read recently?
6. The teacher assigns a personal response entitled My Career as a Reader. Some students may become confused about this topic, but the teacher must insist: “Yes, you have had a career as a reader.” The teacher encourages students to write at least a page, describing their experiences as a reader. Students hand this in at the end of class. [This assignment provides a diagnostic assessment for reading.]

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Anecdotal Record

- Students write personal responses entitled “My Career as a Reader.” The teacher uses them as diagnostic assessment in reading by keeping an anecdotal record of information and observations. The teacher writes encouraging comments on the papers.
- The teacher assesses the students’ strengths and needs as writers and readers through the written speeches of Subtask 2 and the personal responses, and plans lessons to improve their skills.

Adaptations

- Students who have difficulty writing may prefer to explain their careers as readers to the teacher in a personal conference, or record their personal responses on an audiotape recorder.
- The students’ IEPs may reveal strategies to adapt the independent reading unit for certain students. For example, audiotapes of books may be used to assist students with reading difficulties. ESL students may need extra time and support to help with the reading.

Resources

First Lines
http://www.people.cornell.edu/pages/jad 22/
Reader’s Robot
http://www.tnrdlib.bc.ca/rr.html
Librarians and fellow readers recommend books sorted according to genre: mystery, western, historical fiction, romance, sports, humour, African-American, literary, by and about Canadians, and young adult (14-16).

Blackline Masters

BLM 1.2-1 – First Sentences of Novels
Ten sentences provide contrasting examples for students to analyse for word choice, sentence structure, and voice.

BLM 1.2-2 – Suggested Books for Independent Reading
BLM 1.2-3 – Grade 10 English Grammar Expectations Summary
BLM 1.2-4 – Sample Lesson on the Gerund
BLM 1.2-5 – Sample Lesson on Stage Direction Terms
BLM 1.2-6 – Independent Reading Assignment
BLM 1.2-7 – Book Festival Component One: Reading Response Journals
BLM 1.2-8 – Book Festival Component Two: Best Piece of Writing from the Reading Response Journal
BLM 1.2-9 – Book Festival Component Three: Book Review
BLM 1.2-10 – Book Festival Component Four: Book Talk
BLM 1.2-11 – Book Festival Component Five: Media Display
BLM 1.2-12 – Rubric for Personal Response to Text
BLM 1.2-13 – Criteria for the Book Festival Components – Grades 9-10, English

Subtask 3: The Power of Goal-Setting

Time: 70 minutes

Description

Students write a letter to the teacher, describing their goals for the course. The students use the ARRRP Approach (Add, Rearrange, Remove, Rewrite, Proofread) and the Grade 10 Editing and Revising Checklist to improve their first writing assignment, and hand the second draft in for assessment. Students then choose a book for their independent reading connected to the theme of Unit 1. Students maintain a weekly Independent Reading response journal throughout the course, which will be formatively assessed.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing

Overall Expectations

LIV.01D - read and demonstrate an understanding of a range of literary and informational texts, both contemporary and from historical periods;
WRV.03D - use a variety of organizational techniques to present ideas and information logically and coherently in written work;
WRV.04D - revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity, coherence, and effective use of stylistic devices;
WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

LI1.01D - describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a range of genres, including novels, plays, short stories, poetry, opinion pieces, reports, short essays, full-length non-fiction works, newspapers, magazines, and reference materials;
LI1.05D - analyse information, ideas, and elements in texts and synthesize and communicate their findings (e.g., read a biography and make a speech about the person to the class; create a fictitious newspaper report about the events and issues in a novel or short story).

Subtask Planning Notes

- One of the difficulties in teaching writing is ensuring that students apply what they have learned from one assignment to another. Teachers sometimes find themselves writing the same comments, time after time, on the same students' work. Using one laminated Grade 10 Editing and Revising Checklist with colourful stickers to show areas needing improvement, the teacher can "flag" for the student areas to watch for on future assignments. The checklist is used by the student to edit and revise each written assignment, and handed in with each assignment. The teacher adds stickers to those items missed by the students' editing process, and removes stickers from items which have been improved. The goal of the students is to have no stickers on the checklist; in other words, their editing and revising process is exemplary. Students may use this checklist for their final examination.
- To prepare for this, the teacher photocopies the checklist on coloured paper so that students can locate it easily, then laminates it so that it can be used all semester. The teacher places a white label with the student's name on it at the top of the page. Small, attractive stickers will indicate what items need more work. Different stickers can be used for each assignment.

- The teacher may use a separate checklist for each assignment, but this does not give the carryover of the laminated page with stickers. [**Note:** Using washable markers may seem like a good idea, but the ink smears and rubs off the laminated pages.]
- A variation is to prepare a checklist with approximately ten columns of boxes for checking. Each assignment could be checked off in a separate column.
- The teacher decides how much time can be reserved for independent reading during class. Some teachers use the first 10-15 minutes of class for independent reading and reading conferences. Other teachers like to devote a particular day to reading. Some classes may be able to flourish with little time in class spent reading. However, there are advantages to seeing the students reading the books, and maintaining regular contact with individual students and their progress.
- Some teachers may move quietly from student to student, having conferences, as the rest of the students read. Other teachers may prefer to have individual students come to their desk to talk. It is important not to disturb the reading of other students.
- During the first three units, the teacher holds reading conferences with individual students during reading time. The conversations should involve questions about the student as a reader, as well as the book. Most students are interested in themselves as readers and are willing to talk about their reading habits. Possible questions are the following: Where and when do you read? What helps or hinders you as a reader? Why did you choose this book? Do you know anyone who has read this book? Have you read other books by this author? When is your best time to read? Are you enjoying the writing style? Are you finding anything difficult about this book? Are any of the characters like you? Would you encourage other people to read this book? Were there passages you did not understand? Could you easily describe the main ideas to someone who had not read the book?
- At the beginning of the independent reading, the teacher calls or sends a letter to the parent/guardian, explaining the independent reading program and asking for them to encourage their teenager during the course.
- The teacher needs to keep a record of books selected by the students, their reading progress, and the ideas discussed in the reading conferences.
- Students submit their Independent Reading response journal to the teacher weekly. The teacher provides descriptive feedback to ensure that students are meeting the criteria described on BLM 1.3-4 – Response Journal - Reading for Meaning.
- When students have finished reading each book, they submit their reading response journal and complete a conference with their teacher.

Teaching/Learning Strategies

Strategies	Student Groupings
• Direct Teaching • Metacognitive Reflection • Writing Process	• Students working individually • Students working as a whole class

1. The teacher describes to the students briefly what strengths and needs of the class appeared in the initial assessments, and what lessons will be taught as a result. The crucial factor in the learning is the motivation of each student. During the course, all students can increase their knowledge and understanding and develop their skills if they set their goals to do so. For homework, the students write a short letter to the teacher, introducing themselves and describing their goals for the course.
2. The teacher returns the initial assessments to the students. They read over the rating scale and comments.
3. The teacher reviews the stages in the writing process, and emphasizes that editing and revising are important stages for improving one's final product. The teacher gives the students The ARRRP Approach and a Grade 10 Editing and Revising Checklist, two strategies for success, and explains

how to use both to improve their writing. Students use the ARRRP Approach and the checklist to edit and revise their speech, to be handed in for assessment. The teacher gives the students approximately 15 minutes to begin the editing and revising process in class. Those who are not finished finish the second draft for homework. The teacher circulates to help students with the process. [See BLM 1.3-1 – Grade 10 Editing and Revising Checklist and BLM 1.3-2 – The ARRRP Approach.]

4. The teacher asks the students to hand in their second draft with the original and the rating scale stapled to it.
5. The teacher tells the class that they will be reading a novel and poems on the theme of "Beauty and the Beast" and reading an independent book on the theme. The teacher asks the class the following questions:
   a) What is the story of "Beauty and the Beast"?
   b) Who has seen the cartoon version?
   c) Who has seen the musical version?
   d) Who has read the story?
   e) Why is this story so popular, in your opinion?
   f) What connotations does the word "beauty" have?
   g) What connotations does the word "beast" have?
   h) Where can we find beauty in the natural world, among people, in the arts?
   i) Where can we find "the beast" in the natural world, among people, in the arts?
   [See BLM 1.3-3 for a summary of the original story. See web sites for more information.]
6. The teacher asks the students to think what aspect of the theme interests them the most, and to try to find a book on that topic. The teacher may give the students a list of recommendations, prepared by the teacher and the librarian. The teacher and the students go to the library to choose a book for independent reading. [See BLM 1.2-2 (b) for a sample booklist.]
7. Near the end of the class, the teacher informs student that they will maintain a reader response journal as they read their independently chosen book. The teacher hands out Response Journal: Reading For Meaning (BLM 1.3-4) and discusses the prompts for response. Students should understand that the reader response should be an integration of two elements, their opinion, and the text. The teacher should use BLM 1.3-5 to give students a visual representation of this concept. Students write one response each week and submit these responses for assessment on a regular basis.
8. Near the end of the class, the teacher reminds the students of their homework: finish their speech, write a letter to the teacher, and if possible begin reading their book. The independent reading book should be brought to class every day.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Self-Assessment • Performance Task	• Rating Scale • Anecdotal Record

- The students describe their goals for the course in a letter to the teacher. The teacher keeps the letter as an anecdotal record.
- The students edit and revise their first assignment, using the ARRRP Approach and the Grade 10 Editing and Revising Checklist. The teacher assesses the second draft using the rating scale. [See BLM 1.1-2.] The teacher assesses the reader response journal, using the Rubric for Personal Response to Text (BLM 1.2-12).

Adaptations

- The teacher-librarian selects a variety of appealing books with the needs of students with special needs in mind; for example, audiotaped books for students with visual problems or reading difficulties.
- Early in the course, the teacher reads the Ontario Student Record of each student.

Resources

The Annotated Beauty and the Beast
http://http://members.aol.com/surlalune/frytales/banbeast/
A 12-page annotated version of the original French tale.

Once Upon a Time There Was Beauty and the Beast
http://www.cinematographer.com/magazine/
A very short version of the tale, as well as a description of Jean Cocteau's filmed version.

Blackline Masters
BLM 1.3-1 – Grade 10 Editing and Revising Checklist
BLM 1.3-2 – The ARRRP Approach
BLM 1.3-2 (b) – Suggested Grade 10 Booklist
BLM 1.3-3 – Beauty and the Beast
BLM 1.3-4 – Response Journal: Reading for Meaning
BLM 1.3-5 – Notes for Personal Response Writing

Subtask 4: Introduction to Poetic and Narrative Forms

Time: 140 minutes

Description

The students explore the themes of "beauty" and "the beast" through examples and group discussion. Students demonstrate their understanding of the differences and the commonalities between poetry and prose, by writing the different forms. They define poetic terms and identify the use of poetic elements such as imagery, sound devices, and punctuation to convey complex ideas. The teacher describes the integrated structure of the unit, and the culminating tasks of presenting a chapter to the class and writing poems and dialogues for the creative writing anthology.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations
LIV.02D - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, plays, and opinion pieces;
LIV.03D - identify and explain the effect of specific elements of style in a range of literary and informational texts;
WRV.02D - identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on adopting a suitable voice.

Specific Expectations

LI2.02D - use knowledge of elements of poetry, such as stanza forms, rhyme, rhythm, punctuation, free verse, imagery, and sound devices, to understand and interpret examples of the genre (e.g., write a lyric or ballad in rhyming couplets; present a choral reading of a poem, emphasizing onomatopoeia);
LG1.03D - select words and figurative expressions with understanding and sensitivity to enhance the persuasive or expressive power of their speech and writing (e.g., select words and phrases for their sound and rhythm in a speech; select words with symbolic associations for a poem).

Subtask Planning Notes

- The teacher may need to consult some sources on aesthetics to prepare for this lesson. The teacher could talk to the art or music teacher or use the Internet to find different criteria for defining beauty.
- Unit 3: Diversity examines perceptions and how culture influences our ideas.

Teaching/Learning Strategies

Strategies	Student Groupings
• Choral Reading • Direct Teaching • Guided Writing	• Students working as a whole class • Students working in small groups

1. The teacher collects the speeches and the letters to the teacher. (After class, the teacher assesses the speeches for improvement, and records a numerical mark. The teacher reads the letters, makes a copy of each one, and returns the originals to the students.)
2. The teacher gives the students time to read their independent reading book (approximately 10-15 minutes). [This becomes part of the class routine. Teaching instructions will not repeat this.]
3. The teacher reviews the ideas about "beauty" and "the beast" from the previous class, then asks the students to suggest criteria for defining "beauty". (Possible criteria for beauty are balance, novelty, surprise, ambiguity, imitation, representation.) The teacher asks the students if these criteria depend on one's culture. Students suggest examples to fit each criterion. The students record these ideas in their notes. Then the teacher asks the students if "the beast" is the opposite of "beauty"? If not, how can "beast" be defined? What criteria can be used? What examples from the world would fit each criteria? The students record these ideas in their notes.
4. The teacher comments that sometimes, apparently beastly creatures can be beautiful. The teacher gives the students each a copy of "Lone Dog" (*Poetry Alive: Perspectives*) and "Bodger" (*The Incredible Journey*, pp. 9-11) and asks them to form small groups. The teacher asks the students to read the poem and prose passage aloud and answer the following questions in writing, after a group discussion:
   a) Is the Dog in the poem a "beauty" or a "beast"? Or both?
   b) Is Bodger a "beauty" or a "beast"? Or both? [The teacher introduces the term paradox.]
   c) To what extent is "beauty in the eye of the beholder"?
   d) What similarities between the poem and the prose passage do you notice?
5. Then the teacher leads the students in a discussion about the differences between poetry and prose. After examining the surface differences such as typography, the teacher points out other differences such as the use of imagery, connotation, and form. The teacher asks the students to underline and label examples of imagery, connotation, and any other poetic devices they notice in the poem and the prose. The students make a note on the differences between poetry and prose. [See resource texts, such as *ResourceLines 9/10*, for definitions of terms.]
6. The teacher explains the homework assignment: write a short poem and a prose passage about an animal. [This is a first draft of a portion of their Creative Writing Anthology, the culminating activity for the unit.]

7. To extend the theme further, the class performs a choral reading of "The Healing from the Beautyway Chant" (from *Poetry Alive: Perspectivies* – see Resources). The teacher reviews the terms contrast, mood, and repetition. Students find examples of contrast, words that create mood, and repetition in this poem and explain the effects of these poetic devices. Students answer the following questions:
   a) Why would the poet include this contrast in the poem?
   b) Does the repetition of the word "beauty" add to or detract from the poetic effect for you?
   [The teacher should mention that this is a translation, and some of the poetic effect may have been difficult to translate.]
8. The teacher makes the point that although there are differences, there are also commonalities between poetry and prose. The teacher demonstrates this by having students read the prose poem by Jim Morrison "Listen, Real Poetry Doesn't Say Anything" (*Poetry Alive: Perspectives*). To further emphasize the point, the teacher asks students in groups to write out the passage as a poem on chart paper, emphasizing what they consider the important ideas through the manipulation of line length, pauses, and punctuation. When these are displayed in the class, the teacher should have students read a number of these to show students that manipulating the length of the line can change emphasis, rhythm, even meaning in a poem. Final question: What is Morrison saying about the nature of poetry?
9. [If time is short, the next two steps are optional.] The teacher comments that the novel *Lord of the Flies* is a prose work rich with poetic possibility. To demonstrate this fusion, the teacher suggests to the students that consciously or not, Golding, in his list of chapter titles, has written a prose poem. The teacher has the students in groups attempt a choral reading of these titles, again emphasizing what they consider to be the key ideas through their use of voice, rhythm, and tone. [Possible question: Is this a "found poem" or an intentional work by Golding?]
10. The students, still in groups, use the chapter titles to predict the events and the themes of the novel. They record their predictions.
11. The teacher gives the student a schedule for reading the novel. Students should read most of the novel outside of class. Homework is to read Chapter One of the novel.

Adaptations

- Examples from different cultures and different time periods could be examined to heighten students' understanding of aesthetics and their judgment about what is beautiful. For example, Renaissance artists portrayed beautiful women in their paintings who would be considered "fat" by today's standards.
- Students with reading difficulties may use a taped version of the novel.

Resources

Burnford, Sheila. *The Incredible Journey*. Toronto: PaperJacks, 1973.

Saliani, Dom, ed. *Poetry Alive: Perspectives*. Toronto: Copp Clark Pitman Ltd., 1991.

Subtask 5: Guided Reading of Four Chapters Using Poetry/Dialogue Responses

Time: 420 minutes

Description

Students read the chapters prior to class discussion. Through the reading of poems connected to Golding's evocative chapter titles, they explore the thematic focus of each chapter, and Golding's use of symbol, imagery, archetype, and myth.

Students examine the author's skills in the use of dialogue in the novel to reveal character, to develop plot through conflict, set tone, and create suspense. They demonstrate their knowledge of the writing conventions of this form, and their ability to interpret character and situation through the writing of imaginative dialogue set within the context of the novel. This dialogue is used as part of the creative writing anthology.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

LIV.02D - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, plays, and opinion pieces;

LIV.03D - identify and explain the effect of specific elements of style in a range of literary and informational texts;

WRV.02D - identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on adopting a suitable voice;

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

LI1.04D - use relevant, significant, and explicit information and ideas from texts to support interpretations (e.g., use relevant evidence to support an explanation of the theme of a poem or short story; select quotations from an essay that best communicate the author's arguments);

LI1.05D - analyse information, ideas, and elements in texts and synthesize and communicate their findings (e.g., read a biography and make a speech about the person to the class; create a fictitious newspaper report about the events and issues in a novel or short story);

LI2.01D - use knowledge of elements of the novel, such as plot and subplot, characterization, setting, conflict, theme, point of view, and cultural and historical contexts, to understand and interpret examples of the genre (e.g., rewrite a passage from a novel, adopting the point of view of another character; use knowledge of the cultural or historical context of a novel to understand the language and events in the work);

LI2.02D - use knowledge of elements of poetry, such as stanza forms, rhyme, rhythm, punctuation, free verse, imagery, and sound devices, to understand and interpret examples of the genre (e.g., write a lyric or ballad in rhyming couplets; present a choral reading of a poem, emphasizing onomatopoeia);

LI3.02D - explain how authors use stylistic devices, such as allusion, contrast, hyperbole, understatement, oxymoron, irony, and symbol, to achieve particular effects in their writing (e.g., explain the effects of the contradictory emotions or qualities expressed in an oxymoron; compare the poetic devices used in two poems on a similar theme; do research to understand a mythical allusion in a piece of literature or an advertisement and explain how the allusion enhances the theme or message in the text);

LI3.03D - explain how authors and editors use design elements to help communicate ideas (e.g., explain how typography and layout contribute to meaning in a concrete poem; prepare a title page and bibliography template for an academic paper and defend their design decisions; create electronic links showing where and how to find related material);

LG1.03D - select words and figurative expressions with understanding and sensitivity to enhance the persuasive or expressive power of their speech and writing (e.g., select words and phrases for their sound and rhythm in a speech; select words with symbolic associations for a poem);
LG1.04D - select words and phrases consistent with the particular voice and tone required for a variety of informal and formal situations (e.g., for a dramatization of a scene depicting the central conflict in a novel; for a debate on the motivation of a character in a drama).

Subtask Planning Notes

- The teacher should address the issue of commercial studies of a novel, since some students buy commercial synopses and read them instead of the novel. Students need to be aware of the pitfalls of this approach. Resources on the Internet also need to be addressed.
- The teacher reads the poem and prose writing on an animal and writes encouraging comments on them for use of effective diction, poetic devices, and other poetic elements. The teacher returns these to the students who keep them as first drafts for their Creative Writing Anthology.
- The teacher reads the dialogues and provides a formative assessment using the Rubric for Dialogue. These dialogues become drafts of another item for the Creative Writing Anthology.
- The teacher may wish to use Ted Hughes' reading of "The Tyger" available on the audiotape *By Heart: 101 Poems to Remember.*
- Teachers remind students to read most of the novel to be ready for the class study.

Teaching/Learning Strategies

Strategies	Student Groupings
• Direct Teaching • Open-Ended Questions • Guided Writing • Homework	• Students working as a whole group • Students working individually • Students working in small groups

Chapter One: The Sound of the Shell

1. The teacher returns the letters to the teacher and collects the poem and prose writing assignment from the students.
2. Students read an excerpt from the poem "The Key of the Kingdom" (*Poetry Alive: Perspectives*) as a way of identifying and exploring one of the themes in the chapter.
3. The teacher leads a discussion on the ideas about childhood found in the poem.
   a) What is the "key" to the kingdom that children have and adults do not have?
   b) When do children lose "the key to the kingdom"?
   c) Why do children lose the key, in your opinion?
   The poem provides an opportunity to review the concept of symbol and how it reveals theme through a discussion of the central symbol of the key.
4. Students write answers to questions about Chapter One of the novel, connected to these ideas:
   a) Do the boys in the novel have this key?
   b) Are there any hints that they might lose it?
   c) What does the conch do? What does it represent or symbolize?
   d) Are there any similarities between what the conch and the key represent?
5. The teacher highlights key passages in Chapter One in class, particularly details about the setting, characters, their interactions(dialogue between Ralph and Piggy), and their symbolic actions (notice the candle buds). Students write notes on these details.
6. For homework, students read Chapter Two and find a symbol. To encourage students to do this, the teacher informs them that there will be a response to Chapter Two the following day.

Chapter Two: Fire on the Mountain

1. The teacher asks students to suggest symbols which they found in Chapter Two, and to explain their interpretation of their meaning. The teacher mentions that symbols may gather meaning through a novel, and encourages students to watch for this.
2. If students have not mentioned fire, the teacher comments that fire is a common symbol in literature. Students identify connotations of the symbol. To further enrich this discussion, the teacher reads the myth of Prometheus, one of the oldest "fire" stories. The teacher introduces the term archetype. After the reading, the students debate and write answers to the following questions:
   a) Why was Prometheus punished?
   b) To what extent is Prometheus an archetypal figure?
   c) What does fire symbolize in the story?
   d) Would the boys on the island need fire? Why?
   e) What does the fire symbolize in the story at this point?
2. The teacher reviews the chapter, by exploring the tensions building between Jack and Piggy. Why does Jack seem to dislike Piggy? Why is Piggy frightened while Jack is not?
3. The teacher reviews the idea of characterization and points out that Golding uses dialogue as his principal means of expressing and developing character, creating tension and suspense. The students answer the question: Why is dialogue an effective means of characterization? The students analyse the conversation between Jack and Ralph by writing answers to the following questions:
   a) What does Jack say that clearly indicates an important aspect of his character? What characteristic is revealed?
   b) What does Ralph say that clearly indicates an aspect of his character? What is revealed?
   c) What excerpt from the conversation shows the gap opening between the two boys?
   d) Why is this happening?
4. Using the conversation as a model, the teacher reviews the rules of writing direct speech in a prose passage; the students record these rules. [This mini-lesson addresses punctuation and use of the paragraph particularly.]
5. The teacher assigns the following writing task to be completed in class: Write a conversation between Piggy and Ralph after the fire has burnt out. The boy with the birthmark on his face is still missing. Their dialogue should show an understanding of the characters and the situation. The teacher collects these at the end of class.
6. For homework, students read Chapter Three.

Chapter Three: Huts on the Beach

1. The teacher distributes and explains the Rubric for Dialogue, returns their dialogues written the day before, and asks students to assess each other's dialogues in pairs. Then the teacher collects the dialogue assignments. [The teacher provides a formative assessment using BLM 1.5-1 – Rubric for Dialogue.]
2. This may be an appropriate moment to give the students the assignment for the Creative Writing Anthology and the Rubric for Poetry. [See BLM 1.5-2 and BLM 1.5-3 – Rubric for Poetry Anthology.] The teacher explains the assignment and the Rubric for Poetry Anthology, and tells students that they will have time to focus on this task after they have finished reading the novel.
3. The teacher reads aloud the poem "The Lamb" by William Blake as an expression of the "beautiful." The teacher asks the class the question: Why does Blake consider the lamb delightful? Are the children on the island like the lamb?
4. To establish the contrast, the teacher reads aloud the poem "The Tyger" by William Blake to introduce the idea of the beast. Then the class could read the poem as a chant. Students work in small groups to discuss and answer these questions in their notes.
   a) What concept of the tiger does the poem convey?
   b) What are the images that convey this sense of the tiger?

   c) What effect does the rhythm of the poem have on the reader's sense of the tiger?
   d) How important is this rhythm to the poem?
   e) What is the rhyme scheme?
   f) What effect does the rhyme scheme convey?
   g) What is the effect of the repeated questions?
   h) What idea about the tiger does the phrase "thy fearful symmetry" convey?

   The teacher facilitates a sharing of the students' ideas.
5. In this chapter, the students focus on the two activities that Jack and Ralph pursue: hunting and hut-building. They identify the important differences between the two boys that led them down different paths by writing answers to the following questions:
   a) What characteristics make Jack take to hunting so naturally?
   b) What makes Ralph fall naturally into building huts on the beach?
   c) If a "tiger" is an appropriate symbol for Jack in this chapter, what might be an appropriate symbol for Ralph? A lamb?

   Near the end of the class, the teacher invites students to share their ideas.
6. After the teacher explains the comparative framework, students make a chart comparing Jack and Ralph, using the Framework for Comparative Inquiry [See BLM 1.5-5].
7. The teacher checks the students' frameworks.
8. The teacher demonstrates, using an overhead, how to use the framework to develop a comparison essay.
9. The teacher gives students a sample comparison essay on Jack and Ralph.
10. For homework, students read Chapter Four.

Chapter Four: Painted Faces and Long Hair

1. The teacher informs the students that Chapter Four will be used as a model for an assignment on theme which groups of students will be presenting to the class for Chapters Five to Twelve.
2. The teacher reviews with students the concept of theme. A useful way would be to distinguish between the term topic and theme, a distinction that many students have difficulty making. The teacher informs the students that topic describes the general idea in the text while the theme is "What the text says about the topic". For example, the topic of the poem "The Key of the Kingdom" is childhood; the theme (in one sense) might be "that childhood is a time of limitless possibilities."
3. The teacher informs the students that the chapters in *Lord of the Flies* contain many interwoven themes or ideas. Chapter Four is a good example of this because it contains many elements that convey clear ideas/themes such as THE TITLE, CHARACTERS, SPEECH, and EVENTS. As the lesson progresses, students write clear notes on the following questions.
   A. THE TITLE: Painted Faces and Long Hair.
      a) What topic is suggested by the title?
      b) What idea about the topic does the text suggest?
   B. CHARACTERS: The teacher suggests a second source of ideas in the chapters are the characters, and what the characters represent.
      a) What does Piggy represent in Chapter Four (and in previous chapters)?
      b) What do other characters represent: Jack, Ralph, Roger?
   C. SPEECH: The teacher suggests that ideas are often conveyed by words spoken by characters. An obvious line is the chant of the hunters: "Kill the pig. Cut her throat. Bash her in."
      a) What does this chant convey about the change in the boys?
      b) What other important line of dialogue conveys ideas? What might these ideas be?

D. EVENTS: The teacher suggests finally that important events also convey important themes. Possible questions:
   a) What does each of these important events represent to the reader: the boys' first kill, the fire on the mountain going out?
   b) What other important event in the chapter conveys a significant idea and what is the idea?

4. At the end of the discussions, the teacher models a Topic Web to show connections between the different ideas in Chapter Four. The teacher encourages the students to make thematic statements drawn from the topics by practising writing well-organized paragraphs which identify the theme in the topic sentence, the evidence in the middle sentences, and restate the theme in the concluding sentence. (Topics for Chapter Four might include Hunter, Leadership, Power Struggle, Evil, Goodness, Bullying, Passivity, Victim.)
5. The teacher informs the students that in their group assignment they will be asked to identify excerpts from Golding's prose that contain poetic features. To provide instruction for this element in the group assignment, the teacher selects the sentence "At midday, the illusions merged into the sky and there the sun gazed down like an angry eye." On the board, the teacher write the words as a poem; for example:

   At midday
   The illusions merged into the sky
   And there
   The sun gazed down
   Like an angry eye.

   The teacher reviews the definitions of personification and simile and asks students to find an example of each in the found poem. The teacher points out that rhyme is revealed by writing the words in this format.
6. For homework, the teacher asks students to choose a short excerpt from the chapter (three to five sentences) that demonstrates the poetic qualities of Golding's prose, and to justify their choice by reference to some of the poetic terms learned in the unit such as rhythm, imagery, symbol, and personification. The students demonstrate their understanding of these elements by writing the excerpt using a "poetic" typography.
7. The teacher informs the class that the final element of the group assignment is the song or poem with a theme that is connected to one of the themes/topics in the chapter. The teacher demonstrates this connection by playing a song or reading a poem that connects to one of the themes in Chapter Four. Students write a well constructed one-paragraph answer that describes the connection between the song or poem and Chapter Four. The teacher informs them that the paragraph should have a topic sentence that describes the connection, references to both texts that support the topic sentence, and a concluding sentence. When students have written these, the teacher asks for volunteers to read their paragraphs. The teacher and the class listen and remark upon the expression of theme and the structure of each paragraph.
8. The teacher organizes the groups for the last eight chapters. The teacher hands out and explains the assignment and the rubric. [See BLM 1.5-4 – Group Assignment: *Lord of the Flies* and 1.5-9 – Rubric for Oral Presentation of a Chapter.]
9. For homework on the weekend, students need to read as much of the novel as possible, to be ready for the next week's lessons and for delivering their own chapter lesson.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rubric

- A dialogue between Piggy and Ralph created for Chapter Two is assessed by students and teacher using the Rubric for Dialogue, revised by students, and handed in as part of the Creative Writing Anthology. [See BLM 1.5-1 – Rubric for Dialogue.]

Adaptations

- Students who find the reading level of this novel challenging may benefit from plot diagrams, comprehension questions, and other strategies to ensure understanding of the content.

Resources

By Heart: 101 Poems to Remember. Faber Penguin Audiobooks. ISBN 0-14-086749-X
England's poet laureate Ted Hughes recites "The Tyger" as well as 100 other poems.

Saliani, Dom, ed. *Poetry Alive: Perspectives*. Toronto: Copp Clark Pitman Ltd., 1991.

Blackline Masters

BLM 1.5-1 – Rubric for Dialogue
BLM 1.5-2 – Creative Writing Anthology Assignment
BLM 1.5-3 – Rubric for Poetry Anthology
BLM 1.5-4 – Group Assignment: *Lord of the Flies*
BLM 1.5-5 – Framework for Comparative Inquiry
BLM 1.5-6 – Rubric for Oral Presentation of a Chapter

Subtask 6: Stand and Deliver

Time: 350 minutes

Description

Groups of students provide their peers with a number of resources that enhance an understanding of a chapter in an oral presentation. Through their use of a topic web, found poetry, songs, and commentary, they demonstrate an understanding of the text, particularly the interwoven themes of their chapter and the poetic nature of Golding's prose. At the end of the presentations, students write a comparison essay.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

LIV.02D - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, plays, and opinion pieces;
LIV.03D - identify and explain the effect of specific elements of style in a range of literary and informational texts.

Specific Expectations

LI1.04D - use relevant, significant, and explicit information and ideas from texts to support interpretations (e.g., use relevant evidence to support an explanation of the theme of a poem or short story; select quotations from an essay that best communicate the author's arguments);
LI1.05D - analyse information, ideas, and elements in texts and synthesize and communicate their findings (e.g., read a biography and make a speech about the person to the class; create a fictitious newspaper report about the events and issues in a novel or short story);

LI2.01D - use knowledge of elements of the novel, such as plot and subplot, characterization, setting, conflict, theme, point of view, and cultural and historical contexts, to understand and interpret examples of the genre (e.g., rewrite a passage from a novel, adopting the point of view of another character; use knowledge of the cultural or historical context of a novel to understand the language and events in the work);
LI2.02D - use knowledge of elements of poetry, such as stanza forms, rhyme, rhythm, punctuation, free verse, imagery, and sound devices, to understand and interpret examples of the genre (e.g., write a lyric or ballad in rhyming couplets; present a choral reading of a poem, emphasizing onomatopoeia);
LI3.01D - compare the use of diction and syntax in the work of different authors and explain how these elements enhance the theme or message (e.g., compare the use of sentence variety in paragraphs by two different authors; identify examples of archaic diction in literature from any historical period and give modern-English equivalents);
LI3.02D - explain how authors use stylistic devices, such as allusion, contrast, hyperbole, understatement, oxymoron, irony, and symbol, to achieve particular effects in their writing (e.g., explain the effects of the contradictory emotions or qualities expressed in an oxymoron; compare the poetic devices used in two poems on a similar theme; do research to understand a mythical allusion in a piece of literature or an advertisement and explain how the allusion enhances the theme or message in the text);
WR3.03D - use a pattern such as comparison and contrast, cause and effect, or classification to structure short essays;
LG1.04D - select words and phrases consistent with the particular voice and tone required for a variety of informal and formal situations (e.g., for a dramatization of a scene depicting the central conflict in a novel; for a debate on the motivation of a character in a drama);
LG1.05D - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:
- parts of speech, including infinitives and gerunds;
- types of sentences, including compound-complex sentences;
- components of sentences, including prepositional, adjective, and adverb phrases; infinitive and gerund phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice.

Subtask Planning Notes

- The teacher may decide to show a filmed version of the novel; the most recent version changes the plot and has the pilot live for a period of time. The school/Board must have an appropriate video licence before a video can be shown.
- The teacher may consider asking the students to write the comparison essay under time constraints as a practice for examination conditions.

Teaching/Learning Strategies

Strategies	Student Groupings
• Collaborative/Co-operative Learning • Peer Teaching	• Students working in small groups • Students working as a whole class • Students working individually

1. The teacher asks student volunteers to write their examples of poetic prose found in Chapter Four in poetic form on chart paper. The teacher and students comment on poetic aspects of these found poems.
2. The teacher reviews with the class the elements of the Group Assignment: *Lord of the Flies* and the Rubric for Oral Presentation of a Chapter. [See BLMs 1.5-4 and 1.5-6.] The teacher establishes a

schedule for presentations and outlines the process for preparing the presentation. A possible schedule would be to have two presentations during each class, with the remaining time devoted to writing poetry for the Creative Writing Anthology. The teacher also establishes a schedule for reading so that the students will have read the chapters that are presented in class.

3. Students use two class periods to prepare their presentation. The teacher circulates to help students, and to ensure fairness in task distribution in the groups.
4. The scheduled presentations begin. Students write notes on the topic webs, the themes, the found poem, and the thematic connections between the song or poem and the chapter. After each student presentation, the teacher and students comment on the positive aspects of the presentation and make suggestions about areas to improve.
5. After the presentations, students practise their paragraph writing by writing a paragraph about one of the themes of each chapter. They may also use their time to begin writing a poem (based on one of the chapter topics). These poems become part of their Creative Writing Anthology.
6. After the final chapter, the teacher presents a lesson to help students reflect on the entire novel and its themes. The teacher introduces the terms microcosm and macrocosm. The events on the island, the microcosm, represent the author's portrayal of events in the actual world, the macrocosm. The teacher leads a class discussion using the following questions:
   a) To what extent do the events in the novel mirror events in the world today? (Current newspapers will provide a source of parallel situations.)
   b) Which characters and events in the novel could be listed under the headings "Beauty" and "the Beast"?
   c) What do you think Golding is saying about "the beast" in life?
   d) What do you think Golding is saying about "beauty" in life?
   e) Does the poetic style of the novel suit the meaning? In what way?
7. For homework, the teacher asks the students to prepare a short essay on a theme in the novel, using comparison and contrast to develop the ideas. The teacher reviews the comparative framework. [See BLM 1.5-5 – Framework for the Comparative Inquiry.] The students use the framework to organize their ideas. The teacher circulates to check the logic of the students' choices. The students prepare a final draft of their work, using editing tools such as the ARRRP Approach and the Grade 10 Editing and Revising Checklist, and a word processor. The students hand the comparative essays to the teacher for assessment. [See Rubric for Personal Response to the Text [1.2-12.] This process may happen concurrently with the poetry writing of the next subtask.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task • Essay	• Rubric

- Each group of students teaches a lesson on a chapter from the novel using a topic web, a found poem and a song or poem to highlight themes and the author's writing style. The presentation is assessed with a Rubric for Oral Presentation of a Chapter.
- Students write a comparison essay which is assessed by the teacher using the Rubric for Personal Response to the Text.

Adaptations

- Students who have reading difficulties may find viewing a filmed version and/or listening to an audiotape of the book will help.
- The teacher should facilitate the formation of groups so that students with weak presentation skills may work with students who have stronger skills.

Resources

BLM 1.2-12 – Rubric for Personal Response to Text
BLM 1.3-1 – Grade 10 Editing and Revising Checklist
BLM 1.3-2 – The ARRRP Approach
BLM 1.5-4 – Group Assignment: *Lord of the Flies* - The elements of the assignment and the evaluation are described.
BLM 1.5-5 – Framework for Comparative Inquiry

Subtask 7: Writing "Thematic" Poetry

Time: 140 minutes

Description

With the understanding of the congruence of poetry and prose developed in the guided reading of chapters one to four, students write poems connected to the last eight chapters of the novel and to the chapter titles in particular. Their poetry demonstrates a knowledge of poetic forms, elements, and devices learned in Subtask 2. These student poems are used as part of the creative writing anthology.

Strand(s) and Expectations

Strand(s): Writing, Language

Overall Expectations

WRV.02D - identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on adopting a suitable voice;
WRV.04D - revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity, coherence, and effective use of stylistic devices;
WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

WR2.01D - demonstrate an understanding of a range of literary and informational forms, such as poems, narratives, comparison-and-contrast and cause-and-effect essays, speeches, and research reports, by using forms of writing appropriate to different purposes and audiences (e.g., rewrite an episode of a story from the point of view of a different character; use a formal, objective voice in a short essay; write a speech for a class debate);
WR4.01D - revise drafts to ensure that ideas are adequately supported by relevant details and facts and to achieve clarity, unity, and coherence (e.g., reinforce a mood or feeling by elaborating the imagery in a poem or short story; read a supported opinion piece aloud with a partner or in a small group to check for coherence and effectiveness; remove redundancies and expand supporting detail in a report);
WR5.04D - edit and proofread their own and others' writing, correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;
LG1.03D - select words and figurative expressions with understanding and sensitivity to enhance the persuasive or expressive power of their speech and writing (e.g., select words and phrases for their sound and rhythm in a speech; select words with symbolic associations for a poem);
LG1.04D - select words and phrases consistent with the particular voice and tone required for a variety of informal and formal situations (e.g., for a dramatization of a scene depicting the central conflict in a novel; for a debate on the motivation of a character in a drama).

Subtask Planning Notes

- The teacher who writes poems with the class encourages the students to experiment with poems. The teacher could show students a rough draft, involve them in editing a poem, and share with them the judgment involved in shaping a poem.
- Teachers develop mini-lessons using their resources for poetry.
- Teachers make various anthologies for browsing available to students.
- The Internet has a number of interesting sites for poetry. [See Internet Guides in Resource List for Unit.]
- The teacher could keep sample anthologies from students to show the class models of the assignment.

Teaching/Learning Strategies

Strategies	Student Groupings
• Mini-Lesson	• Students working individually • Students working as a whole class

1. After the class has completed the novel study, the teacher reviews the Creative Writing assignment, the Rubric for Dialogue, and the Rubric for Poetry so that the students are reminded of the expectations of the assignment.
2. The teacher presents mini-lessons on various forms of poetry for the Creative Writing Anthology: quatrains, free verse, a found poem, a concrete poem. The poems used with each chapter provide a source of examples, already read in class.
3. The teacher encourages students to revise their poems, paying particular attention to clarity, unity, and coherence. To demonstrate revision, the teacher takes a rough draft of a poem, and edits and revises it on the board or an overhead projector. The teacher shows how to eliminate extraneous words, select powerful words, and play with variations in rhythm, rhyme, line length, and punctuation. The teacher encourages students to have all elements of the poem contribute to the theme.
4. The students add these polished poems to their Creative Writing Anthology.

Adaptations

- The teacher may decide to offer students who are reluctant to write poetry an alternative of writing more poetic prose passages in their anthology.

Resources

Various Poetry Anthologies

Pyrowords
http://www.microtec.net/~lamiel
Many genres of poetry presented in a visually interesting way. You may submit your work or collaborate on interactive works.

Semantic Rhyming Dictionary
http://www.link.cs.cmu.edu/dougb/rhyme-doc.html

Blackline Masters
BLM 1.5-1 – Rubric for Dialogue
BLM 1.5-2 – Creative Writing Anthology Assignment
BLM 1.5-3 – Rubric for Poetry Anthology

Subtask 8: Creative Writing Anthology

Time: 140 minutes

Description

Students produce an anthology of poems and dialogue demonstrating a sophisticated understanding of literary forms and style. These finished works reflect revision and proofreading skills learned in this unit.

Strand(s) and Expectations

Strand(s): Writing, Language

Overall Expectations

WRV.02D - identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on adopting a suitable voice;
WRV.04D - revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity, coherence, and effective use of stylistic devices;
WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

WR2.01D - demonstrate an understanding of a range of literary and informational forms, such as poems, narratives, comparison-and-contrast and cause-and-effect essays, speeches, and research reports, by using forms of writing appropriate to different purposes and audiences (e.g., rewrite an episode of a story from the point of view of a different character; use a formal, objective voice in a short essay; write a speech for a class debate);
WR4.01D - revise drafts to ensure that ideas are adequately supported by relevant details and facts and to achieve clarity, unity, and coherence (e.g., reinforce a mood or feeling by elaborating the imagery in a poem or short story; read a supported opinion piece aloud with a partner or in a small group to check for coherence and effectiveness; remove redundancies and expand supporting detail in a report);
WR4.03D - make constructive suggestions to peers in a writing conference (e.g., identify ways to address problems of control in writing such as redundancies or inappropriate level of language; create checklists based on established criteria and use them when discussing a piece of writing);
WR5.02D - select the publication method or vehicle most accessible or appealing to the intended audience, using technology in a variety of ways where appropriate (e.g., write a letter or e-mail message to recommend a book to a friend; submit work to a writing contest in the required format; write and format a concrete poem for the school yearbook);
WR5.04D - edit and proofread their own and others' writing, correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;
LG1.03D - select words and figurative expressions with understanding and sensitivity to enhance the persuasive or expressive power of their speech and writing (e.g., select words and phrases for their sound and rhythm in a speech; select words with symbolic associations for a poem);
LG1.04D - select words and phrases consistent with the particular voice and tone required for a variety of informal and formal situations (e.g., for a dramatization of a scene depicting the central conflict in a novel; for a debate on the motivation of a character in a drama).

Subtask Planning Notes

- The Creative Writing Anthology needs sensitivity on the part of the teacher during assessment. If some students need more time to produce an appropriate anthology, they should be offered it.
- During Subtasks 8 and 9, the teacher can have one-on-one conferences with students about their independent reading. Students who complete their anthology early can have time to read their independent reading book, maintain their response journal, or choose their next book.
- Students skilled in technology may enjoy creating a Poetry CD. [See BLM 1.8-1.]

Teaching/Learning Strategies

Strategies	Student Groupings
• Conferencing • Technology	• Students working in pairs • Students working individually

1. The teacher instructs students about the requirements of a title page and provides an example.
2. The teacher provides a sample introduction to an anthology, and describes what the students should include in their own introductions to their anthology. Students write their introduction. A Sample Introduction to an Anthology may be found in *Poetry Alive: Perspectives*, p. 18.
3. Students read over the dialogue and poems written during the unit and choose examples of each form for their anthology. Some students may wish to work with a partner in the selection process.
4. In the computer lab, students design an effective title page for their anthology and prepare their work for publication.
5. The first draft of the anthology is read by a peer editor, using the Rubric for Dialogue and the Rubric for Poetry Anthology. The peer editors make suggestions for improvement.
6. After considering the suggestions from the writing conference, students prepare a finished copy of the Creative Writing Anthology and hand it to the teacher for assessment.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task • Self-Assessment	• Rubric

- The students and the teacher assess the Creative Writing Anthology with the Rubric for Poetry Anthology and the Rubric for Dialogue.

Adaptations

- For enrichment, students with an interest in technology may create a CD of students' poetry. [See BLM 1.8-1 – Creating a Poetry CD.]
- Students contribute a poem to create a class poetry wall display, either in the classroom or in a more prominent location in the school or community.

Resources

Saliani, Dom, ed. *Poetry Alive: Perspectives*. Toronto: Copp Clark Pitman Ltd., 1991.

Blackline Masters

BLM 1.8-1 – Creating a Poetry CD

BLM 1.1-1

ENG2D Course Outline

COURSE TITLE:	Grade 10 Academic English
COURSE CODE:	ENG 2D
CREDIT:	1.0
MINISTRY PREREQUISITE:	Grade 9 English
POLICY DOCUMENTS:	*The Ontario Curriculum, Grades 9 and 10, English, 1999* *Program Planning and Assessment, 1999* *Ontario Secondary Schools 9 to 12 - Program Requirements, 1999*

Description/Rationale

This course extends the range of analytic reading, writing, oral communication, and thinking skills that students need for success in secondary school academic programs. Students will study and interpret challenging texts from contemporary and historical periods, including novels, poems, plays, and opinion pieces, and will analyse and create effective media works. An important focus will be the thoughtful use of spoken and written language.

Curriculum Expectations

By the end of this course, students will:

Literature Studies and Reading

1. read and demonstrate an understanding of a range of literary and informational texts, from contemporary and historical periods;
2. demonstrate an understanding of the elements of a variety of literary and informational forms, with a focus on novels, poems, plays, and opinion pieces;
3. identify and explain the effect of specific elements of style in a range of literary and informational texts;

Writing

4. use a variety of print and electronic sources to gather information and explore ideas for their written work;
5. identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on adopting a suitable voice;
6. use a variety of organizational techniques to present ideas and information logically and coherently in written work;
7. revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity, coherence, and effective use of stylistic devices;
8. edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;

Language

9. use knowledge of vocabulary and language conventions to speak, write, and read competently and effectively using a level of language appropriate to the context;
10. use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as dramatizing, presenting, and debating, for a variety of purposes and audiences;

BLM 1.1-1 (Continued)

Media Studies

11. analyse a range of media forms to identify their elements, audiences, and production practices, and draw conclusions about how these factors shape media works;
12. use knowledge of a range of media forms, purposes, and audiences to create media works and use established criteria to assess the effectiveness of the works.

Course Content

Unit 1: Beauty and the Beast
Unit 2: Voices
Unit 3: Diversity
Unit 4: Interactions
Unit 5: Independence

Assessment

Term Work:		70%
Culminating Activities		30%
Presentation at Book Festival	(15%)	
Examination	(15%)	

(The Achievement Chart for English in *The Ontario Curriculum, Grades 9 and 10, English* and *Program Planning and Assessment, 1999* will guide assessment.)

Resource/Reference Texts/Materials

Anthologies:	
Novel:	*Lord of the Flies*
Grammar:	
Poetry:	
Plays:	*Romeo and Juliet*

BLM1.1-2

Rating Scale for Written Speech

LEVEL	1	2	3	4
Criteria				
1. Distinct Voice				
2. Distinct Tone				
3. Clarity of Expression				
4. Fluency				
5. Powerful Words				
6. Effective Syntax				
7. Spelling				
8. Punctuation				

BLM 1.2-1

First Sentences of Novels

Read each of the following sentences. Assess each for word choice and voice. Try to predict the content of the novel. Choose which sentence is the most intriguing and explain why.

1. If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth. (J.D. Salinger. *Catcher in the Rye*.)
2. Call me Ishmael. (Herman McIville. *Moby Dick*.)
3. He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. (Ernest Hemingway. *The Old Man and the Sea*.)
4. I can't believe I'm on this road again, twisting along past the lake where the white birches are dying, the disease is spreading up from the south, and I notice they now have sea-planes for hire. (Margaret Atwood. *Surfacing*.)
5. My lifelong involvement with Mrs. Dempster began at 5:58 o'clock p.m. on the 27th of December, 1908, at which time I was ten years and seven months old. (Robertson Davies. *Fifth Business*.)
6. Above the town, on the hill brow, the stone angel used to stand. (Margaret Laurence. *The Stone Angel*.)
7. Dear Father and Mother,
    I have great trouble, and some comfort, to acquaint you with. (Samuel Richardson. *Clarissa*.)

BLM 1.2-2

Suggested Books for Independent Reading

- compiled from suggestions by students, librarians, bookstore managers, and teachers
*Canadian (where known)

FICTION

1 – BEAUTY AND THE BEAST/HOLD FAST TO DREAMS

Baker, Nancy. *A Terrible Beauty*. Gothic Vampire novels, about the "inner vampire", set in Toronto.*

Bell, William. *Crabbe*. A teenage boy struggles with alcoholism.*

Brooks, Martha. *Bone Dance*. A teenage girl from Toronto travels west and meets a boy haunted by nightmares.*

Burnard, Bonnie. *A Good House*. Three generations in the life of an ordinary small town family from the 1950's to the 1990's. 1999 Winner of the Giller Prize.*

Crutcher, Chris. *Staying Fat for Sarah Byrnes*. Male/Female relationships.

Garland, Alex. *The Beach*. A *Lord of the Flies* for Generation X. Richard and his friends find a beach in Thailand where life seems ideal until conflicts with nature, armed guards, and each other create a nightmare.

Hemingway, Ernest. *The Old Man and the Sea*. An old man struggles to bring in a marlin.

Hospital, Janette Turner. *Tiger in the Tiger Pit*. The family secret explodes at a birthday party.*

Hubert, Cam. *Dreamspeaker*. An aboriginal boy seeks help from a wise elder.

Hughes, Monica. *Hunter in the Dark*. A teenage boy pursues his dream, despite his illness.*

Laurence, Margaret. *The Stone Angel*. An old woman examines her relationships in life.*

Lee, Harper. *To Kill a Mockingbird*. Jem and Scout learn about prejudice from their townsfolk and about ideals from their father.

Major, Kevin. *Hold Fast*. A teenage boy and his cousin flee an oppressive father to search for freedom and a sense of family.*

Melling, O.R. *Druid's Tune*. Fantasy. Teenagers travel to the time of the Celtic Druids.

Rawlings, K . *Harry Potter*. A teenage boy goes to a school for magicians and finds adventure.

Salinger, J.D. *Catcher in the Rye*. Holden Caulfield, isolated from his peers, seeks meaning in the adult world and his family.

Shields, Carol. *The Stone Diaries*.*

Steinbeck, John. *Of Mice and Men*. Two friends seek their dream and find a nightmare.

Westall, Robert. *The Promise. Romance*.*

BLM 1.2-2 (Continued)

2 – VOICES (Controversial Issues)

Bradbury, Ray. *Fahrenheit 451.* A science fiction world where books are burned.

Grisham, John. *A Time to Kill.* A good plot and revelation of prejudice in the American south.

Huxley, Aldous. *Brave New World.* A science fiction depiction of a pleasure-loving world

Ibuse, Masuji. *Black Rain.* A Japanese writer portrays the aftermath of a nuclear bomb.

Kogawa, Joy. *Itsuka.* Naomi moves to Toronto and becomes involved in the Japanese Canadian fight for redress.*

Kogawa, Joy. *Obasan.* Naomi's childhood is torn apart by Canada's treatment of Japanese Canadian citizens during the 1940's.*

Maguire, Gregory. *I Feel Like the Morning Star.* Science fiction. Teenagers in a post-holocaust world.*

Matas, Carol. *Lisa's War.* Teenagers struggle with Nazi oppression in Denmark.

Morrissey, Donna. *Kit's Law.* A fourteen-year-old Kit Pitman in an isolated outport in Newfoundland struggles with a tragic change of circumstances and a local menace.*

Orwell, George. *1984.* Caught in a totalitarian regime, Winston Smith seeks self-expression and love.

Quinn, Daniel. *My Ishmael.* A 15-year-old girl meets a teacher who helps her examine her own culture.

Pfeffer, Susan. *Twice Taken.* A teenager girl deals with the problem of abduction.*

Reynolds, Marilyn. *Detour for Emmy.* A teenage girl struggles being a teen mother.*

Rostkowski, Margaret. *The Best Friends.* Teenagers in the time of the Vietnam War.

Swindells, Robert. *Stone Cold.* Homeless, frightened, and alone, Link finds himself down-and-out in London.

3 – DIVERSITY

Agiri, Laura. *The God in Flight.* Gender issues.

Badami, Anita Rau. *Tamarind Mem.* A portrait of two generations of women in an East Indian family.*

Black, Francesca. *Girl Goddess #9.*

Brown, Rosellen. *Civil Wars.* Multicultural.

Buck, Pearl. *A Pavilion of Women.* Life in China from women's perspective.

Chambers, Aidan. *Dance on my Grave.* Gender issues.

Choy, Wayson. *The Jade Peony.* Three characters reminisce about growing up in Chinatown, Vancouver, in the late 1930s and 40s. A Trillium Book Award winner.*

Desai, Anita. *Fire on the Mountain.* Generational.

Doyle, Brian. *Angel Square.**

Doyle, Brian. *Spud Sweetgrass.**

Esquivel, Laura. *Like Water for Chocolate.* In Mexico, a daughter struggles with her mother's harsh expectations.

Garden, Nancy. *Good Moon Rising* and *Lark in the Morning.* Gender issues.

Gates Jr., Henry Louis. *Coloured People.* Multicultural.

Green, Bette. *Summer of My German Soldier.* Multicultural, male/female relationships.

Hartling, Peter. *Old John.* Generational issues.

BLM 1.2-2 (Continued)

Haviaras, Stratis. *Where the Tree Sings.* Greek freedom fighters struggle to defend their land.

Hesse, Hermann. *Siddhartha.* A young man seeks and finds enlightenment in India.

Highway, Tomson. *Kiss of the Fur Queen.* Two Cree brothers are torn from their life in northern Manitoba and thrust into a residential school. Both fight to survive and become artists.*

Holubitsky, Katherine. *Alone at Ninety Foot.*

Howe, James. *The Watcher.*

Huser, Glen. *Touch of the Clown.*

Khan, Ruhlsana. *Dahling, If You Luv Me, Would You Please, Please Smile.*

Kim, Helen. *The Long Season of Rain.*

Magorian, Michelle. *Goodnight Mister Tom.* Generational Issues.

Major, Kevin. *Blood Red Ochre.* Male/female issues, Multicultural*.

Manioka, Lensey. *Ties that Bind, Ties that Break: a Novel.* Multicultural

Mates, Carol. *Telling.*

Miller, Isabel. *Side by Side.* Gender issues.

Naidoo, Beverley. J*ourney to Jo'burg: a South African Story.* Multicultural.

Napoli, Donna Jo. *Sirena.* Male/female relationships.

Newbery, Yearling. *The Watsons Go to Birmingham.*

Patchett, Ann. *The Magician's Assistant.* Gender issues, Male/Female relationships.

Potok, Chaim. *The Chosen.* Generational.

Ricci, Nino. *Lives of the Saints.* A young boy in Italy comes to terms with his mother's "crime".*

Richardson, Bill. *Batchelor Brothers' Bed and Breakfast.* The hilarious encounters among guests at a bed and breakfast in British Columbia.*

Solzhenitsyn, Alexandre. *One Day in the Life of Ivan Denisovich.* The story of one man's struggle to survive in a Russian prison.

Staples, Suzanne Fisher. *Shabanu: Daughter of the Wind.* Multicultural.

Staples, Suzannne Fisher. *Haveli.* Male/female relationships. Multicultural.

Tan, Amy. *The Joy Luck Club.* Set in modern times in California, a group of Chinese women share their stories.

Uchida, Yoshiko. *Journey to Topaz.* Multicultural, Generational.

Vassanji, M.G. *No New Land.* An Asian family from Africa immigrate to Don Mills and find themselves caught between two worlds.*

Voigt, Cynthia. *Homecoming.* Generational.

Wieler, Diana. *Ranvan: The Defender.*

BLM 1.2-2 (Continued)

NON-FICTION

1 – BEAUTY AND THE BEAST/HOLD FAST TO DREAMS

autobiography, biography

Anonymous. *Go Ask Alice.* A diary of a teenage girl caught in the world of drugs.

Campbell, Maria. *Half-Breed.**

Canfield, Jack, Mark Victor Hansen, and Kimberly Kirberger. *Chicken Soup for the Teenage Soul.* A mixture of true and fictional stories on life, love, and learning.

Christopher, Matt. *On the Course with Tiger Woods.*

Epstein, Edward. *Michelle Kwan - Born to Skate.*

Freedland, Michael. *The Secret Life of Danny Kaye.* How the famous comedian made his dream come true.

Kingwell, Mark. *Dreams of Millennium: Report from a Culture on the Brink.* An analysis of our culture as we reach the millennium.*

Klein, Naomi. *No Logo.* An analysis of our world of brand names where beauty for some causes nightmare conditions for others.*

Merritt, Susan. *Her Story 11: Women from Canada's Past.**

Pipher, Mary. *Reviving Ophelia: Saving the Selves of Adolescent Girls.*

Wolf, Naomi. *The Beauty Myth.*

2 – VOICES

autobiography, biography

Demczyna, Antonina. *From East to West.* An inspiring true story of a young girl's struggle in a German prisoner-of-war factory, her marriage, and her journey to Canada.*

Frank, Anne. *The Diary of Anne Frank.* A Jewish girl, in hiding during World War 11, deals with the problems of confinement, war, and growing up.

Harr, Jonathan. *A Civil Action.* The gripping story of how a lawyer discovered the crime behind a leukemia outbreak in an area of the United States.

McCourt, Frank. *Angela's Ashes.* A boy growing up in poverty in Ireland.

3 – DIVERSITY

autobiography, biography

Angelou, Maya. *I Know Why the Caged Bird Sings.*

Connelly, Karen. *Touch the Dragon. A Thai Journal.* A Canadian teenager keeps a diary during her time in Thailand.*

Miller, Orlo. *The Donnellys Must Die.* The clash between a family and a community in early Ontario.*

Wong, Jan. *Red China Blues.**

BLM 1.2-3

Grade 10 English Grammar Expectations Summary

Teacher Resource

ENG2D GRAMMAR	ENG2P GRAMMAR
first and third person (WR2.04D)	(WR2.03P)
appropriate level of language (WR2.04D) identify idioms, euphemisms, slang, dialect, acronyms, academic language, technical terms, and standard Canadian English and explain why the usage is effective in its context (LG1.01D) identify ways in which technology, other languages, and media have influenced the English language (LG1.02D)	(WR2.03P) identify when it is appropriate to use slang, dialect, colloquialisms, idioms, acronyms, and technical terminology, and standard Canadian English (LG1.04P) (LG1.01P)
footnotes or parenthetical documentation works cited (WR5.01D) punctuating quotations (WR5.13D)	(WR5.01P)
the infinitive and gerund (WR5.05D)	the participle (WR5.05)
compound- complex sentences, using prepositional, adjective and adverb phrases; infinitive, participial, and gerund phrases; and noun, adjective, and adverb clauses (WR5.06D)	compound- complex sentences, using adjective and adverb phrases and noun, adjective, and adverb clauses (WR5.06P)
active and passive verb voice (WR5.07D)	(WR5.O9P)
semicolon (WR5.11D)	(WR5.13P)
use the comma, dash, and parentheses correctly to set off non-restrictive elements in a sentence (WR5.12D)	
agreement of subject and verb, pronoun and antecedent, consistency of verb tense and voice (LG1.05D)	+ agreement of collective nouns used as subjects with their verbs (WR5.08P) (LG1.05P)
identify and correct sentence errors (LG1.06D)	(WR5.07P)

BLM 1.2-4

Lesson on the Gerund

Expectation

- to use parts of speech correctly, including the infinitive and the gerund (WR5.05D)

Resources

The Harcourt Writer's Handbook, Gerund, defined, 16, 154
The Harcourt Writer's Handbook: Teacher's Resource, "Gerunds and Gerund Phrases", 71.
ResourceLines 9/10, 314
Writers Inc., 737

Instructions

1. The teacher explains to the students that they have been using gerunds in their speech and writing but may not have known the term gerund.
2. The teacher writes a definition on the board, which the students copy into their notes.
3. The teacher write a few short sentences which include gerunds on the board and asks students to identify the gerunds.

Assessment

Pairs of students underline or highlight gerunds in a passage of their own writing, which the teacher checks.

BLM 1.2-5

Sample Lesson on Stage Direction Terms

Expectations

- to identify...technical terms...and explain why the usage is effective in its context (LG1.01D)
- to identify technical stage direction terms in the play Romeo and Juliet and explain why the usage is effective in its context

Resource

Shakespeare, William. *The Tragedy of Romeo and Juliet with Related Readings*. Toronto: ITP Nelson (Canada), 1997. [See page 9 for "The Text and Stage Directions": above, aloft, alarum, aside, below, beneath, draws, exit, exeunt, falls, flourish, hautboys, omnes, torchbearers, within.]

Instructions

1. The teacher draws a diagram of the Elizabethan stage on the board, and has the students identify orally stage direction terms which they already know. The teacher records these on the diagram.
2. The students copy the diagram and the terms in their notes.
3. The students scan the play for unfamiliar stage direction terms and lists them with the page number where they found them. They write a tentative definition beside each term, then check the meaning in a dictionary.
4. When a student has verified the meaning of a term, the teacher asks him/her to add this new term to the note on the board, and continues this until all new terms have been defined.
5. The students add the new terms to their notes.
6. As the play is read, the teacher reviews the meaning of the stage directions.

Assessment

The teacher prepares a quiz of these terms for students to write.

BLM 1.2-6

Independent Reading Assignment

Description

During the Grade 10 English course, you will develop your skills as an independent reader in preparation for adult life. In addition to the class books, you will choose three books which relate to themes of the course. One of these books must be non-fiction, such as a biography. You will have some time in class to read but most of your reading will be done outside of class. As you read your books, you will write your ideas in a weekly reading response journal which is a way for you to explore your personal reaction to the books and the themes. You will have conferences with your teacher to talk about your ideas. At the end of this exploration, you and your fellow students will publicize the books you have read in a Book Festival for an invited audience.

Your performance at the Book Festival is one of the culminating activities of the course and is worth 15% of your final mark. The knowledge and skills you develop during the course will prepare you for this performance. Your teacher will use The Achievement Chart - *Grades 9-10, English* to assess your performance which consists of the following: your reading response journal, your best piece of writing from your reading response journal, a book review about one of your books in a letter or book review format, your book talk, and a media display for the Book Festival.

Sequence of Activities

Unit 1 - Beauty and the Beast

1. Choose a book which connects with the theme of the unit “Beauty and the Beast.”
2. Have your book approved by your teacher.
3. Read your book in class and for homework.
4. Write a weekly reading response journal entry about your book (about two pages in length).
5. Have a conference with your teacher to talk about your reaction to the book.

Unit 2 - Voices

1. Choose a book which connects with the theme of the unit “Voices”. Remember to consider a non-fiction book.
2. Have your book approved by your teacher.
3. Read your book in class and for homework.
4. Write a weekly reading response journal entry about your book.
5. Have a conference with your teacher to talk about your reaction to the book.

Unit 3 - Diversity

1. Choose a book, either fiction or non-fiction, which deals with the theme of the unit.
2. Have your book approved by your teacher.
3. Read your selection in class and for homework.
4. Write a weekly reading response journal entry about your reaction to the book.
5. Have a conference with your teacher to talk about your reaction to the book.

BLM 1.2-6 (Continued)

Unit 4 - Interactions

During this unit you are preparing some components of your Book Festival display. These are the following: reading response journal; best piece of writing from your reading response journal; book review; book talk; and media display publicizing books. You will have some time in Unit 5, but try to complete the first three of these components during Unit 4.

Your teacher will use the Achievement Chart - Grades 9-10, English to assess your performance on these five components. The level which you achieve will result in 15% of your final mark. The teacher will assess your dress rehearsal performance. If you improve your presentation significantly you may request another assessment at the Book Festival.

Book Festival - Component 1: Reading Response Journal

1. Choose your best piece of writing from your reading response journal and indicate your choice with a star (*). Hand your complete response journal to your teacher, who will assess it for completion and degree of understanding and thinking. The teacher will also confirm your choice of your best "piece" from your reading response journal.

Book Festival - Component 2: Best Piece of Writing from Journal

2. Edit, revise, and publish your best piece of writing from your reading response journal using a computer. This is one of the items for the Book Festival. Your teacher will assess it using the Achievement Chart - Grades 9-10, English.

Book Festival - Component 3: Book Review

3. Prepare a book review about a different book from the one featured in your best "piece". It may be a book review in a format suitable for a newspaper or magazine, or written as a letter to an editor, a librarian, or an interested reader.

Unit 5 - Independence

Book Festival - Component 4: Book Talk

1. Prepare your book talks on your three books for the Book Festival.

Book Festival - Component 5: Media Display

2. Prepare a media display to publicize your books. This may consist of posters, illustrations, quotations, pamphlets, audiotapes, maps, costumes – whatever would attract an audience to your display.
3. Present your books in an oral presentation to a small group of your peers and your teacher in a dress rehearsal for the Book Festival.
4. Use the student and teacher comments to improve your presentations.
5. Participate in the publicity campaign for the Book Festival.
6. On the day of the Book Festival, publicize your books with enthusiasm! Your presentation consists of your reading response journal, your best piece of writing from your reading response journal, your book review, your book talks, and your media display.

BLM 1.2-7

Assignment Sheet for Book Festival Component One: Reading Response Journal

Aim

Your reading response journal will demonstrate your understanding of your reading, your thinking about your reading, and your ability to express your ideas. Your reading skills and communication skills will develop as you practise them over the 12 weeks .

Instructions

1. Each week you will express your response to your reading in a written journal, one to two pages in length which you will hand in to your teacher for feedback.
2. Use BLM 1.3-4 – Reading for Meaning if you need a prompt for your journal.
3. In your conferences with your teacher, you will share your ideas about your reading.
4. By the end of 12 weeks you will have 12 reading responses to hand in for summative assessment by the teacher.
5. You will choose your best reading response and indicate your choice with a star (*).
6. Your reading journal is included in your Book Festival presentation.

Assessment

The teacher will use the Achievement Chart - Grades 9-10 English to assess your reading response journal with particular emphasis on the final entries which should demonstrate growth from the initial ones. The criteria on the chart used for the reading journal are the following:

K1 - knowledge of texts
K2 - understanding of information, ideas, concepts and themes
K3 - understanding of relationships among ideas, concepts, and themes
K4 - understanding of the uses and effects of aesthetic elements
T1 - critical and creative thinking skills
T2 - inquiry skills
C1 - communication of ideas
A3 - application of reading strategies
A6 - making connections between experiences and ‘texts’

BLM1.2-8

Assignment Sheet for Book Festival Component Two: Best Piece of Writing from the Reading Response Journal

Aim

You will revise and publish your best piece of writing from your reading response journal as an example of your skills in reading, thinking and communication.

Instructions

1. Discuss your choice of best piece of writing with your teacher. It should be between one and two pages in length.
2. Revise and publish a final copy of your best piece of writing using a word processor. Keep in mind the assessment criteria.
3. Hand this to your teacher for assessment.
4. Include this assignment in your Book Festival presentation.

Assessment

The teacher will use the Achievement Chart - Grades 9-10, English to assess your best reading journal.

The criteria on the chart used for your best reading journal are as follows:

K1 - knowledge of forms and texts
K2 - understanding of ideas, concepts, and themes
K3 - understanding of relationships among ideas, concepts and themes
K4 - understanding of the uses and effects of aesthetic elements in texts
T1 - critical and creative thinking skills
C1 - communication of ideas (logical organization)
C2 - choice of language and style
A1 - application of language conventions
A4 - application of writing process
A5 - application of technology
A6 - making connections between experiences and text

BLM 1.2-9

Assignment Sheet for Book Festival Component Three: Book Review

Aim

Write a book review on one of your books for distribution at the Book Festival. This assignment will demonstrate your judgment in assessing a book's value for readers.

Instructions

1. Review the expectations for a review as taught in Unit 3: Diversity, and consult sample book reviews in magazines and newspapers.
2. Write, revise, and edit your book review, keeping in mind the audience of the Book Festival.
3. Prepare a final copy using a computer.
4. Hand your book review to your teacher for assessment.
5. Include several copies of the book review in your display for the Book Festival to give away to potential readers.

Assessment

The teacher will use the Achievement Chart - Grades 9-10, English to assess your book review.

The criteria on the chart used for your book review are as follows:

K1 - knowledge of forms and texts
K2 - understanding of ideas, concepts, and themes
K3 - understanding of relationships among ideas, concepts and themes
K4 - understanding of the uses and effects of aesthetic elements in texts
T1 - critical and creative thinking skills
C1 - communication of ideas (logical organization)
C2 - choice of language and style
C3 - use of form of book review
A1 - application of language conventions
A4 - application of writing process
A5 - application of technology
A6 - making connections between English and the world outside the school

BLM 1.2-10

Assignment Sheet for Book Festival Component Four: Book Talk

Purpose

You will prepare and present book talks about your three books at the dress rehearsal and the Book Festival to interest your audience in your books.

Instructions

1. Prepare a book talk on each book using a teacher-model book talk as your exemplar.
2. The book talk should be brief but entertaining. In a talk of three to five minutes give your listeners reasons why they will enjoy reading the book.
3. Prepare cue cards with the main points of your talk on them.
4. Practise your book talk alone and with other people until you have a smooth delivery. Remember the presentation skills taught in previous units.
5. Present your book talks to a group of your peers and your teacher in a dress rehearsal. This performance will be assessed by your teacher.
6. Listen to their comments about what to add and remove; and change and adjust your book talks as needed.
7. At the Book Festival, be ready to talk spontaneously to your audience if they would like to talk further about your books.

Assessment

Your book talks will be assessed using the Achievement Chart - Grades 9-10, English. The following criteria will be used:

K1 - knowledge of forms of texts
K2 - understanding of ideas, concepts and themes
K3 - understanding of relationships among ideas and concepts
K4 - understanding of uses and effects of aesthetic elements and themes
T1 - critical and creative thinking skills
C1 - communication of information and idea (logical organization)
C2 - choice of language and style
C3 - use of form of book talk
A2 - application of oral communication conventions and techniques
A6 - making connections between English and the world outside the school.

BLM 1.2-11

Assignment Sheet for Book Festival Component Five: Media Display

Aim

You will create a media display to publicize your book in the place designated by your teacher. Use your creativity to design an eye catching, attractive display using techniques developed in the course.

Instructions

1. Draw a scale diagram of the display area as described by your teacher.
2. Brainstorm ideas about how to publicize your books with impact. Consider posters, colourful background, illustrations, quotations, a costume, map, and charts. Remember to include copies of the book!
3. Create the media products and assemble your display. (If you wish to work with another student ask your teacher.)
4. At the dress rehearsal, assemble your display, your books, your reading journals, your best reading response and your book review. Deliver your book talks to an audience of your peers and teacher. Your teacher will assess your performance using the Achievement Chart - Grades 9-10, English.
5. Store your materials carefully until the book Festival.
6. Assemble your media display at the Book Festival and enjoy talking to your audience.
7. Dismantle your display and add the best components to a classroom display.

Assessment

The following criteria form the Achievement Chart - Grades 9 -10, English will be used by the media display.

K2 - understanding of ideas, concepts and themes
K4 - understanding of the uses and effects of aesthetic elements
T1 - critical of language and style for audience
C1 - communication of information and ideas
C2 - choice of language and style for audience
C3 - use of various forms of communication
A1 - application of language conventions
A2 - application of media conventions and techniques
A5 - application of technology
A6 - making connection between English and the world outside the school

BLM 1.2-12

Rubric for Personal Response to Text

Expectations Focus/Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding LIV.02D • inferences • analysis	- randomly selects directly stated information - paraphrases the text	- identifies significant details - identifies simple patterns of information and elements in the structure of the text	- connects information and ideas to describe overall focus of the text - understands the structure of the text	- makes inferences about abstract concepts and figurative and symbolic elements in the text - connects works to other works, writers
Thinking/ Inquiry WRV.02D • integration • evidence	- reflects limited interaction with the text - offers limited support for judgements about the text	- integrates some elements of the text with values and experience - offers support for judgements made about the text	- integrates important elements of the text with values/ experiences - supports judgements with relevant, accurate facts and ideas from the text	- strong support from the text, integrates elements from text and own values to create a unique interpretation that is compelling, provocative and fresh
Communication WRV.03D • unity • coherence	- shows a limited focus or central idea - structure and sequence lack a clear organization	- expresses a central idea that is clear and relevant to the question - structure and sequence are clear	- expresses central ideas that show clear understanding of the text and the question - uses a structure that supports the central idea effectively	- communicates a central idea that is thought-provoking and insightful - creates a structure that enhances an appreciation of the response
Application WRV.04D WRV.05D • written conventions • proofreading	- uses required conventions with limited accuracy - limited use of proofreading skills	- uses the required conventions with some accuracy and effectiveness - moderate use of proofreading skills	- uses the important writing conventions accurately and effectively - consistent use of proofreading skills	- uses writing conventions skillfully - thorough use of proofreading skills

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 1.2-13

Criteria for the Book Festival Components - Grades 9-10, English

K - Knowledge
T - Thinking/Inquiry
C - Communication
A - Application

Teacher Resource

Book Festival Components		Criteria from the Achievement Chart, Grades 9-10, English
1.	Reading response journals	K1, K2, K3, K4 T1, T2 C1 A3, A6
2.	Best of writing from the reading response journal	K1, K2, K3, K4 T1 C1, C2 A1, A4, A5, A6
3.	Book review	K1, K2, K3, K4 T1 C1, C2, C3 A1, A4, A5, A6
4.	Oral book talk	K1, K2, K3, K4 T1 C1, C2, C3 A2, A6
5.	Media display	K2, K4 T1 C1, C2, C3 A1, A2, A5, A6

See The Achievement Chart, *The Ontario Curriculum, Grades 9 and 10, English, 1999.*

BLM 1.3-1

Grade 10 Editing and Revising Checklist

TITLE

☐ Is there an original title?
☐ For longer assignments, does the title page have an original title, the writer's name, the course, school, the teacher's name, and the full date?

SPELLING

☐ Have I used a dictionary or a spell checker?

PUNCTUATION

☐ Have I used correct punctuation?
☐ Have I used the semicolon correctly?
☐ Have I corrected any comma splices?
☐ Have I used the comma, dash, and parentheses correctly to set off non-restrictive elements in a sentence? (2D)
☐ Have I used punctuation correctly when quoting short passages?

VOCABULARY

☐ Have I been consistent in the use of an appropriate level of language?
☐ Have I selected words and figurative language to make my writing vivid, specific, and interesting?

PRONOUNS

☐ Do pronouns agree with their antecedents?
☐ Have I selected first or third person to suit the form, purpose, and audience?
☐ Have I been consistent in the use of the first or third person?

VERBS

☐ Have I used active or passive verb voice appropriately and consistently?
☐ Do subjects agree with their verbs?
☐ Have I avoided mixing past and present tenses of verbs inappropriately?
☐ Do collective nouns used as subjects agree with their verbs?
☐ Have I used the participle correctly?
☐ Have I used infinitives and gerunds correctly? (2D)

SENTENCES

☐ Are my sentences complete?
☐ Have I eliminated any run-on sentences?
☐ Have I varied sentence structure?
☐ Is the meaning of each sentence clear?

BLM 1.3-1 (Continued)

PARAGRAPHS

☐ Is there one idea per paragraph?
☐ Are ideas adequately supported by relevant details and facts?

ORGANIZATION

☐ Are my ideas and information presented in a logical order?
☐ Have I included an introductory paragraph and a concluding paragraph?
☐ Does the introductory paragraph have a clear thesis, a device to engage the reader's interest, and an overview of the main points to be covered?
☐ Have I used connecting words and phrases to show how the thought is developed?
☐ Have I used headings when writing a report?

DOCUMENTATION

☐ Have I identified borrowed information, ideas, and quotations with footnotes or parenthetical documentation?
☐ Are quotations incorporated smoothly?
☐ Have I provided a "Works Cited" list which conforms to the style recommended by my teacher?

AUDIENCE

☐ Have I considered the reactions of teachers, peers, and others in revising and editing this work?

BLM 1.3-2

Revision: the ARRRP Approach

The "ARRRP Approach" provides you with a means to improve the quality of your writing assignment. The word is an acronym that simplifies the revision process into five steps:

A - Add (Support for your opinions with facts, details, argument.)
R - Rearrange (Change the sequence of the sentences and the paragraph to improve coherence.)
R - Remove (Remove unnecessary words and sentences that interfere with the meaning of the piece.)
R - Rewrite (Rewrite sentences that you know to be ugly.)
P - Proofread (Check for spelling and grammatical errors. Your word-processing program may be of help here.)

In your groups read one another's work and try to make a revision suggestion for each of the five steps:

1. Suggest additions to improve the work.
2. Suggest a change in the sequence of the sentence.
3. Remove unnecessary words, phrases, and sentences.
4. Rewrite sentences that are clumsy or draw a line under it to highlight it for the writer.
5. Correct spelling and grammatical errors.

Return the revised copy to the writer.

(This approach appears in *Bridges*.)

BLM 1.3-3

Beauty and the Beast

Source

Variations of this tale appear in numerous cultures. Although Madame Gabrielle de Villeneuve wrote a 362 page version in French in 1740, Madame Le Prince de Beaumont wrote a short story version in 1756, which has become the best known version.
(Heiner, Heidi Anne. "Beauty and the Beast History.". Available at http://members.aol.com/surlalune/frytales/banbeast/)

Summary

Once there was a man with two nasty daughters and one kind daughter, Beauty. He lost his fortune and had to travel on business. One night, he found a castle with food and shelter waiting for him. In the morning he picked a rose for Beauty.

Suddenly, a horrible Beast appeared and threatened him with death for picking the rose. The Beast allowed him to go home to say goodbye to his girls. Beauty volunteered to take his place, and travelled to the Beast's home.

When the Beast saw Beauty, he fell in love with her and treated her kindly. Later, when she asked if she could visit her family, he agreed on condition that she would return in a week.

While Beauty was gone, the Beast started to die of grief. When she returned, she told him that she loved him.

The Beast changed into a handsome prince and they lived happily ever after.

(*Once Upon a Time There Was Beauty and the Beast.* Internet. Available at http://www.cinematographer.com/magazine/sept97/beast/pg1.htm)

BLM 1.3-4

Response Journal: Reading for Meaning

Modern reading theory emphasizes that the reader is a “meaning-maker”, not an empty vessel to be filled with meaning by a teacher.

Your response journal is a place for you to explore what meaning the book has for you. After approximately 20 pages, stop and reflect about your reading. Write about one-half a page of your thoughts. Continue to write a response journal at points according to your teacher’s instructions. If you need some ideas about what to write...

A. Your Reading Process

What goes on inside your mind as you read? What predictions are you making? What problems are you encountering? How do you solve these problems? What sections of the book read quickly? Why? What images remain in your mind? Are you aware of colours, sensory details? Are you enjoying the process?

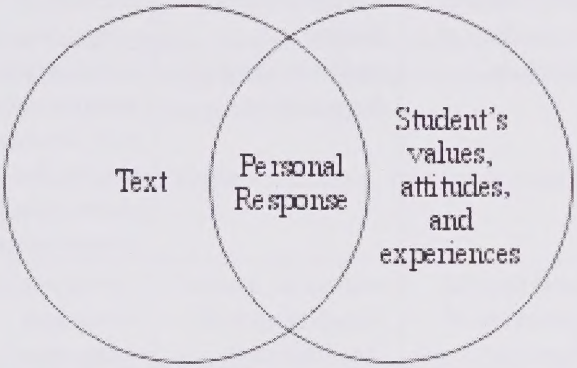
B. Kinds of Reading Satisfaction

1. Reading for Plot
   a. What short-term and long-term predictions can you make?
   b. Did a certain event change your interpretation of past events?
2. Empathizing with characters.
   c. With which characters do you empathize? Why?
3. Linking book to real life.
   d. Do situations remind you of events in your own memory bank?
   e. What areas of real life are illuminated by this book?
4. Reflection on the significance of events and behaviour (theme)
   f. What wisdom about people, the world, living, are you learning?
5. Seeing the book as art
   g. How do the parts of the book form an artistic pattern? Are you aware of patterns? Does the ending give a feeling of completion?
6. Linking the book to other books, poems, stories, movies, songs.
   h. Does your book remind you of other creative works? In what way?

BLM 1.3-5

Notes for Personal Response Writing

The Personal Response to literature is a written response that integrates reading and writing skills. The criteria that are derived from this description of the reading process describe the degrees to which readers of different abilities interpret, explore and extend meaning of the text. The criteria that are derived from the description of the writing process describe the degrees to which students integrate their values and their experience with their understanding of the text. The diagram below is a useful way to view this process.



Questions should:

- relate to the text.
- require the student to make a judgement which demonstrates their values and experiences.
- insist on supporting student responses by references to the text.

BLM 1.5-1

Rubric for Dialogue

Expectations Focus/Criteria	**Level 1 50-59%**	**Level 2 60-69%**	**Level 3 70-79%**	**Level 4 80-100%**
Knowledge/ Understanding • Character • Situation	- reflects a limited understanding of the characters - reflects limited understanding of the situation	- reflects an understanding of the characters - demonstrates a limited understanding of the situation	- interprets the characters and situation accurately - demonstrates considerable understanding of how the context shapes the characters in conversation	-dialogue shows an insightful understanding of the situation, the characters and their motives
Thinking/ Inquiry • Interpretation	- reflects limited interpretation of the character	-shows an uneven interpretation of the characters	- demonstrates a consistent interpretation of the characters	- interprets the character clearly, consistently
Communication • Coherence	- conversation has limited connection with the text	- structure and sequence of the conversation somewhat consistent with the text	- conversation is structured to support interpretation of the characters and is integrated into the text	- conversation is organized to communicate an insightful view of the character
Application • Writing Conventions • Proofreading	- uses required conventions with limited accuracy - limited use of proofreading skills	- uses the required conventions with some accuracy and effectiveness - moderate use of proofreading skills	- uses the important conventions accurately and effectively - consistent use of proofreading skills	- uses writing conventions skillfully - thorough use of proofreading skills

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 1.5-2

Creative Writing Anthology Assignment

INSTRUCTIONS

As a culminating activity for this unit, you will prepare a Creative Writing Anthology of poems and dialogue. The poems and dialogue will be written during the unit, then edited, revised and published at the end of the unit.

CONTENTS

1. Title Page - your title, your name, course, teacher, school, date.
2. Introduction - Your introduction to your anthology: includes comments about the themes you wrote about, and a self-evaluation of your poetry and dialogue.
3. Poem/Prose on an animal.
4. Four poems on four of the final eight chapters (quatrain, free verse, concrete poem)
5. Found Poem from a chapter
6. One Dialogue

FORMAT

Your Creative Writing Anthology must be typed, error-free, and presented in an attractive format.

ASSESSMENT

The student and the teacher assess the anthology using the Rubric for Poetry and the Rubric for Dialogue.

BLM 1.5-3

Rubric for Poetry Anthology

Expectations Focus/Criteria	**Level 1 50-59%**	**Level 2 60-69%**	**Level 3 70-79%**	**Level 4 80-100%**
Knowledge/ Understanding LIV.02D • Topic • Theme	-the poems show an understanding of the topic	-the topic is elaborated into a clearly recognized theme	-the ideas in the poems are clear, well-developed and interesting	-the poems express a unique and provocative view of the theme
Thinking/Inquiry WRV.03D • Coherence	-consistent tone, viewpoint, and thematic focus is apparent	-style and tone are consciously used to support the poems' intended thematic purposes	-ideas are supported by the writer's voice and by the style to provide unified poems	-poems express a harmonious whole; voice and style complement and enhance the theme
Communication WRV.04D • Poetic devices	-use of some poetic devices	-use of devices such as metre, rhyme, and imagery is consistent throughout each poem	-poetic devices are used skillfully to create effective poems	-use of poetic devices such as rhythm, balance, and rhyme to produce original and delightful work
Application WRV.05D WR5.02D • Writing conventions • Typography (optional)	-some accuracy in the use of required conventions; clear format in poems	-accurate use of the required conventions; conscious use of font and other effects	-accurate and effective use of the important conventions and typography	-skillful use of writing conventions, typography, shape, or colour

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 1.5-4

Group Assignment: *Lord of the Flies*

INSTRUCTIONS

In your group, prepare an oral presentation on the chapter you have been assigned. Your presentation should demonstrate an understanding of the interwoven themes of the chapter and an understanding of aspects of Golding's style.

Your presentation should contain these elements, each of which will need to be presented and discussed with the class:

1. TOPIC WEB: After re-reading your chapter, identify important topics and note where they occur in the chapter. Prepare a detailed topic web on chart paper for display in the classroom. In your explanation to the class, be sure to support each topic with references to the chapter and page number. Explain the themes clearly. Remember that the title, characters, speech, and events provide a good source for your chapter topics.
2. FOUND POEM: Find an excerpt from the chapter which you consider poetic in style. Experiment with writing the words in various stanzaic forms. Choose the most effective version and write it on chart paper. Identify poetic devices on the chart paper as well.
3. SONG or POEM: Find a song or a poem that is connected to one of the topics on your topic web. Write the words on a transparency for an overhead projector. Prepare an explanation of how the song or poem connects with the chapter. How is the treatment of the theme similar to or different from Golding's?

ASSESSMENT

See Rubric for Oral Presentation of a Chapter.

BLM 1.5-5

Framework for Comparative Inquiry

Criteria	Categories		Summary (Similarities/Differences)	New Order
	A	B		

BLM 1.5-6

Rubric for Oral Presentation of a Chapter

Expectations Focus/Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding LIV.O2D • Theme • Literary purpose	- limited awareness of significant aspects and details in the chapter - sees the chapter in isolation from other chapters	- identifies significant ideas in the chapter - makes some connection to other chapters in the novel	- identifies central ideas of the chapter - understands some literary purposes of the chapter	- reflects an insightful understanding of central aspects of the chapter - understands and illuminates the important literary purposes of the chapter
Thinking/Inquiry LI1.04D • Inferences • Evidence	- draws a few inferences from the chapter - offers limited support for inferences and opinions	- makes some inferences about character and theme - offers some support for inferences and opinions	- makes many inferences about character and theme - supports judgements with appropriate and significant references to the text	- offers interpretations and support that provides a unique and interesting perspective on the chapter
Communication LGV.02D • Structure • Sequence	- provides limited structure for the presentation - demonstrates limited skills in sequencing the parts	- uses a structure for the presentation that is apparent to the audience - demonstrates some skills in sequencing the parts	- uses a clear structure for the presentation that supports its intention - participants organize their contribution to support group focus	- presents a unified and coherent structure for the presentation - adapts and integrates individual contributions to support group focus

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 1.8-1

Creating a Poetry CD

by Nora Christos

An interesting option in presenting information is on a multimedia CD. It provides an opportunity for an interdisciplinary approach to learning: English, Media, and Computer Technology.
While other applications such as *Microsoft PowerPoint, HyperStudio, Corel 9,* or *Claris Works Slide Show* could also be used to create CDs of students' work, the following outline relates directly to the use of *Authorware*. Therefore, a working knowledge of this application is required.

Cross-platform CD created on a PowerMac 5500/250

MATERIALS:

Software: *Microsoft Word* (PC and Mac)
Adobe Photoshop (Mac)
Netscape (Mac)
Video Player (Mac)
INFINI-D (Mac)
Authorware (PC and Mac)
Hardware: PC
Mac
CD Burner
4Gb External Hard drive
Digital Camera/Video Camera
Printer (600 dpi)

1. Students write a variety of poems (free verse, haiku, limerick, lyric, ballad, cinquain, 3-word model, acrostic, etc.) in machine-readable form. This allows for the poetry to be loaded into *Authorware* 3.5.
2. Poetry is loaded into *Authorware* using *Microsoft Word.*
3. A model is created on *Authorware* to receive text, images and sound. All text, images, and sounds are uploaded into a previously created template in Authorware.
4. Pictures of student authors are taken using a video camera, and are uploaded into the template using a video camera, an Apple Video Player, and *Adobe Photoshop.*
5. Pictures are reduced in *Claris Works* and transferred into the template as bit maps to create student specific navigation buttons. (These buttons are the students' pictures with their names underneath).
6. Navigation buttons are created in *Claris Works* or downloaded from the Authorware Library and pasted into the Button Library.
7. Each student has their own navigational icon in the template.
8. Each student's branching icon contains music clips, and between 3-5 scrolling text boxes containing their poetry.
9. Student pictures appear at all times around the periphery of the screen to facilitate navigation to their poetry.
10. Once the template is filled, all files are duplicated and loaded into the PC environment for any necessary formatting changes.
11. Full template files are compacted on both Mac and PC.
12. These compacted files are packaged in their separate environments.

BLM 1.8-1 (Continued)

13. Packaged files are uploaded onto an external drive (4Gb external hard drive).
14. With the CD burner, connected to the Mac and external hard drive, the application Toast is used in combination with the Yamaha CDWriter to burn both packaged files onto a blank CD.
15. The burned CD is verified using Toast.

To record:

Voice:	Speak into a microphone, recorded on a Mac. Put into computer in a sound icon on a flow line.

To include:

Music:	Put a sound icon on the flow line. Open the icon, and load the sound from the sample file (30 seconds is recommended).
Pictures:	Download from net or scan from a book, save as a JPEG. Paste it into a text icon on the *Authorware* flow line.
Titles:	Create them in INFINI-D or a similar animation program to be pasted into the movie icon. Load selected music for titles into the music icon on the flowline. CD-ROMs hold approximately 650 Mb of information.

Unit 2: Voices

Time: 22 hours
Unit Developers: Linda Neary, Janice Rideout, Angela Ferguson, Melanie Barrett, Tina-Marie Sikkema
Development Date: April 2000

Unit Description

Grade 10 students in the academic course are increasingly aware of the web of issues that surrounds them. The "Voices" unit provides students with a forum to establish the critical thinking skills necessary for mature discussion of what are often controversial topics. "Voices" encourages students to analyse their own and others' perspectives and to appreciate the different voices that unite to represent society's multi-layered perceptions. The unit equips students with the tools they need to present their positions persuasively in oral and written format and to clarify their own opinions about a variety of issues. "Voices" addresses Grade 10 students' growing responsibilities to establish independent opinions and take active roles in society's decision-making processes in order to find their own voices.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies
Overall Expectations: LIV.01D, LIV.02D, LIV.03D, WRV.01D, WRV.02D, WRV.03D, WRV.04D, WRV.05D, LGV.01D, LGV.02D, MDV.02D.

Subtask Titles (Time + Sequence)

Subtask 1	Diagnostic Activity	95 minutes
Subtask 2	How I See Things	150 minutes
Subtask 3	Point/Counterpoint	115 minutes
Subtask 4	The Power of Words	210 minutes
Subtask 5	Captivate and Motivate Your Audience	120 minutes
Subtask 6	Checkpoint	140 minutes
Subtask 7	The Great Debate	465 minutes

Unit Planning Notes

- Before beginning this unit, teachers are advised to consult guidelines for antiracist and bias-free education to ensure awareness, sensitivity, and caution in selection and delivery of materials and issues. Teachers are advised to refer to Unit 3: Diversity, which provides more detailed resources and suggestions for a respectful approach to controversial issues, topics, and ideas.
- It is recommended that teachers encourage their students to bring a dictionary and thesaurus to class every day or that the teacher have these readily available in the classroom.
- For all writing assignments the teacher should insist students employ the writing process: brainstorming, outline, rough work, discussion, editing, and revision (BORDER). A recommended approach for revision, ARRRP, is suggested in Unit 1 (see BLM 1.3-2). Teachers may require students to submit evidence of this process with written assignments.
- Students should be encouraged to use a word-processing program for all final copies of writing assignments and the teacher should be sure to provide access to computers.

Prior Knowledge Required

- Expectations of *The Ontario Curriculum* for Grade 9 students
- sentence and paragraph structure
- standard use of Canadian English
- essay structure
- research skills
- use of documentation
- oral presentation skills
- small group skills
- computer skills
- use of the writing process

Task Summary

Students explore the web of issues that surrounds them through the examination of literature, informational texts, and media. They analyse a number of arguments to determine their effectiveness and explore their own and others' value systems. With the assistance of the teacher-librarian they use research skills to gather information to support their arguments.

Through the use of rhetorical devices and persuasive techniques, students develop their argumentative skills in both oral and written form. They make arguments through a variety of products such as journal responses, outlines, role playing, and persuasive essays. They participate in a final task, a formal debate. Students continue the Independent Reading (Unit 1), by reading a book dealing with a controversial issue in preparation for Unit 5. Students maintain their reading response journal and conference with the teacher.

Culminating Activity

Students prepare and present a formal debate on a controversial issue in order to demonstrate their proficiency with oral argumentation.

Resources

Aker, Don and David Hodgkinson, eds. *Language and Writing 9*. Toronto: ITP Nelson, 1989.
ISBN 0-17-618681-6
A writing handbook

Anderson, Neil. *Media Works*. Toronto: Oxford University Press, 1989. ISBN 0-19-540730-X
A writing handbook

Atwood, Margaret and Robert Weaver. *The Oxford Book of Canadian Short Stories in English*. Toronto: Oxford University Press, 1988. ISBN 0-19-540597-8
An anthology of challenging short stories

Baker-Sandbrook, Judith and Neil Graham, eds. *Thinking Through the Essay*. Toronto: McGraw Hill Ryerson, 1986. ISBN 0-07-549066-8
A writing handbook

Borovilos, John, ed. *Breaking Through - A Canadian Literary Mosaic*. Scarborough: Prentice-Hall, 2000.
ISBN 0-13-08372-0

Borovilos, John, ed. *Images - Canada Through Literature*. Scarborough: Prentice-Hall, 1990.
ISBN 0-13-255852-1
An anthology of literature

Cheung, Mei-lin, ed. *Galaxies III*. Don Mills: Addison Wesley, 1992. ISBN 0-201-50441-3
An anthology of literature

Close, Joanne, et al., eds. *Literature and Media 9*. Toronto: ITP Nelson, 1999. ISBN 0-17-618701-4
A writing textbook

Conrad, Ronald, ed. *The Act of Writing: Canadian Essays for Composition*. Toronto: McGraw Hill Ryerson, 1990. ISBN 0-07-549792-1
A writing handbook

Crane, ed. *SightLines 10*. Scarborough: Prentice-Hall, 1999. ISBN 0-1308-2171-3
An anthology of literature for Grade 10 students

Davies, Richard and Glen Kirkland, eds. *Discovering*. Toronto: Gage, 1980. ISBN 0-7715-1162-0
An anthology of literature

Davies, Richard and Glen Kirkland. *Dimension*. Toronto: Gage, 1986. ISBN 0-7715-6854-1
An anthology of literature

Davies, Richard and Glen Kirkland, eds. *Imaginings*. Toronto: Gage, 1980. ISBN 0-7715-1104-3
An anthology of literature

Davies, Richard and Glen Kirkland, eds. *Relating*. Toronto: Gage, 1990. ISBN 0-7714-1160-4
An anthology of literature

Dawe, Robert, Barry Duncan and Wendy Mathieu. *ResourceLines 9/10*. Scarborough: Prentice-Hall, 1999. ISBN 0-13-012922-4
A writing textbook

Dictionary and Thesaurus

Duncan, Barry. *Mass Media and Popular Culture*. Toronto: Harcourt Brace, 1988. ISBN 7747-1262-17
A media textbook

Geddes, Gary and Phyllis Bruce, eds. *15 Canadian Poets +5*. Toronto: Oxford U. P., 1978. ISBN 0-19-540289-8
An anthology of poetry

Gooch, Bryan N.S. and Maureen Niwa. *The Emergence of the Muse: Major Canadian Poets from Crawford to Pratt*. Toronto: Oxford V. P., 1993. ISBN 0-19-540911-6
An anthology of poetry

Hannan, Ed, et al., eds. *Perspectives Three*. Toronto: Harcourt Brace, 1992. ISBN 0-7747-1338-0
An anthology of literature

Hilker, Douglas and Sue Harper. *Elements of English 9*. Toronto: Harcourt Brace, 1989. ISBN 0-7747-0575-2
A writing handbook

Hilker, Douglas, et al., eds. *Transitions*. Toronto: Harcourt Brace, 1995. ISBN 0-7747--151-X
An anthology of literature

Karpinski, Eva C. and Ian Lea, eds. *Pens of Many Colours*. Toronto: Harcourt Brace, 1995. ISBN 0-7747-3146-X

Kedves, Alice Barlow, et al., eds. *SightLines 9*. Scarborough: Prentice-Hall, 1999. ISBN 0-13-012906-2
An anthology of literature

Luengo, Anthony. *Canadian Writer's Companion*. Scarborough: Prentice-Hall, 1993. ISBN 0-13-4439200-1
A writing handbook

Messenger, W.E. and W.H. New, eds. *A 20th Century Anthology*. Scarborough: Prentice-Hall, 1984. ISBN 0-13-934944-8
An anthology of literature

Parker, John F. *The Writer's Workshop*. Don Mills: Addison Wesley, 1982. ISBN 0-201-05724-7
A writing textbook

Saliani, Dom and Nova Morine, eds. *Crossroads*. Toronto: Gage, 1999. ISBN. 0-7715-1324-0
An anthology of literature

Sandbrook, Judith Barker. *Essays Patterns and Perspectives*. Don Mills: Oxford University Press, 1992. ISBN 0-19-540839-X
A collection of essays

Sebrank, Patrick. *Writers Inc. Sourcebook*. DC Health and Co., 1995. ISBN 0-669-38553-0
A writing handbook

Sebrank, Patrick, et al. *Writers' Inc*. Wilmington, Mass: Great Source Education Group, 1996. ISBN 0-669-95-068-8
A writing handbook

Sebranek, Patrick, et al. *Write Source 2000*. Wilmington, Mass: Great Source Education Group, 1989. ISBN 0-17-618700-6
A writing handbook with reproducible blacklines

Teacher-librarian

Weaver, Robert. *Canadian Short Stories*. Toronto: Oxford University Press, 1985. ISBN 0-19-540597-8
An anthology of challenging short stories

Wood, Jeffrey and Lynn. *Short Story Workshop*. Cambridge: Cambridge V. P., 1995. ISBN 0-521-378060
A collection of short stories with teacher guides

Subtask 1: Diagnostic Activity

Time: 95 minutes

Description

In order to assess students' abilities to make persuasive arguments and to categorize supports for arguments effectively, the teacher assesses students' prior knowledge through the use of a persuasive piece of writing. The teacher reviews students' knowledge of the essay format.

Strand(s) and Expectations

Strand(s): Writing, Language

Overall Expectations

WRV.03D - use a variety of organizational techniques to present ideas and information logically and coherently in written work.

Specific Expectations

WR1.03D - sort and label information, ideas, and data; evaluate the accuracy, ambiguity, relevance, and completeness of the information; and make judgements and draw conclusions based on the research (e.g., verify data by using multiple sources; identify and reconcile inconsistencies; identify significant omissions that need to be addressed);

WR2.02D - produce written work for a variety of purposes, with a focus on interpreting and analysing information, ideas, themes, and issues and supporting opinions with convincing evidence (e.g., state and support an opinion; compare and contrast the treatment of similar themes in two different works; explain how the images or setting in a work of fiction contribute to the overall theme);

WR5.08D - use knowledge of a wide range of spelling patterns, rules, and strategies to analyse and correct spelling errors;

WR5.10D - use a variety of resources to correct errors in spelling (e.g., dictionaries, spell checkers);

LG2.01D - communicate orally in group discussions for different purposes, with a focus on identifying explicit and implicit ideas and comparing and contrasting key concepts and supporting details;
LG2.02D - communicate in group discussions by assigning tasks fairly and equitably; using verbal and non-verbal cues to signal a change in topic or speaker; contributing ideas, supporting interpretations and viewpoints; extending and questioning the ideas of others; summarizing the progress of the group's work; checking for understanding; and negotiating consensus when appropriate;
LG2.03D - apply techniques of effective listening and demonstrate an understanding of oral presentations by summarizing presenters' arguments and explaining how vocabulary, body language, tone, and visual aids enhance presentations (e.g., make and confirm or revise predictions; identify the purposes and perspective of a presentation; analyse the ideas and arguments presented; discuss the use of visual aids in a presentation).

Subtask Planning Notes

- This activity assesses students' prior knowledge of essay structure and their abilities to develop and organize effective arguments. As such, this demands that the teacher provides minimal guidance. However, teachers should observe students' abilities to formulate and organize arguments closely.
- BLM 2.1-1 – Sample Persuasive Essay T-Chart can be given as a board note or made into an overhead transparency.

Teaching/Learning Strategies

Strategies	Student Groupings
• Brainstorming • Classifying • Collaborative/Co-operative Learning • Discussion	• Students working as a whole class • Students working individually • Students working in small groups

1. The teacher continues to provide the opportunity for students to read on a regular basis in class as part of the Independent Reading component of the course. Teacher reminds students that their independent reading selection should be linked to the theme of the unit. Students maintain a reading response journal. The teacher continues to monitor student progress.
2. The teacher recalls the idea of essay structure with students.
3. The teacher writes a statement that will trigger student interest such as "Homework should/should not be assigned to students on a daily basis on the board".
4. The teacher allows students 30 minutes in class to complete a persuasive essay on the given topic. These are collected for anecdotal assessment. As well, the teacher observes student writing of the essay in order to determine what level of review and teaching of concepts is required.
5. As a review, the teacher has students recall the arguments they presented in the diagnostic activity and lists these on the blackboard. Using BLM 2.1-1 – Sample Persuasive Essay T-Chart, the teacher helps students develop additional arguments for the pro and con sides of the issue. The teacher indicates that all ideas should be included in the initial brainstorm and then the validity and credibility of the ideas should be analysed.
6. The teacher and students collaborate to develop criteria for a persuasive argument. The teacher assists the class in grouping supports and in deleting support that proves to be irrelevant once the criteria have been established. The teacher stresses the importance of organizing ideas and developing sufficient, coherent support.
7. The teacher assigns BLM 2.1-2 – Persuasive Argument. This activity reviews the students' ability to complete a persuasive essay framework and organize ideas into valid and effective criteria.

8. The teacher instructs groups to present their arguments and provides anecdotal comments. The focus of the assessment should be on the development of criteria, the organization of ideas, and the inclusion of sufficient, coherent support.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Introduction	• Anecdotal Record

- Diagnostic assessment of persuasive essay outlines focussing on structure, organization, and support is used.
- Anecdotal assessment of group activity for learning skills is used.

Resources

Blackline Masters
BLM 2.1-1 – Sample Persuasive Essay T-Chart
BLM 2.1-2 – Persuasive Argument

Subtask 2: How I See Things

Time: 150 minutes

Description

Through the examination of short stories, students are introduced to the terms values, morals, value systems, and tolerance and the idea that value systems influence perspectives on issues. This subtask also examines debatable issues and how they pertain to different aspects of a student's life. Students employ critical thinking skills and practise organizational and analytical skills through categorization.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations
LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently and effectively for a variety of purposes and audiences, using a level of language appropriate to the context.

Specific Expectations
LI1.04D - use relevant, significant, and explicit information and ideas from texts to support interpretations (e.g., use relevant evidence to support an explanation of the theme of a poem or short story; select quotations from an essay that best communicate the author's arguments);
LI1.06D - present sufficient significant evidence from a text to support opinions and judgements (e.g., defend in a debate a controversial statement from a short essay, or an action by a character in a story; incorporate quotations from a play in an essay about the pattern of imagery in the text);
WR1.03D - sort and label information, ideas, and data; evaluate the accuracy, ambiguity, relevance, and completeness of the information; and make judgements and draw conclusions based on the research (e.g., verify data by using multiple sources; identify and reconcile inconsistencies; identify significant omissions that need to be addressed);
WR2.02D - produce written work for a variety of purposes, with a focus on interpreting and analysing information, ideas, themes, and issues and supporting opinions with convincing evidence (e.g., state and support an opinion; compare and contrast the treatment of similar themes in two different works; explain how the images or setting in a work of fiction contribute to the overall theme);

WR3.04D - use plot structure and character portrayal to present conflicts in a short story (e.g., introduce a conflict in the first half of a short story and provide the resolution of the conflict in the second half; describe two characters' different reactions to the same event to prepare for a later clash between them);
WR45.07D - use verb voice (i.e., active and passive) to suit purpose and audience;
LG1.05D - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech, including infinitives and gerunds;
- types of sentences, including compound-complex sentences;
- components of sentences, including prepositional, adjective, and adverb phrases; infinitive and gerund phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG2.01D - communicate orally in group discussions for different purposes, with a focus on identifying explicit and implicit ideas and comparing and contrasting key concepts and supporting details.

Subtask Planning Notes

- As a vehicle for response to ideas raised during this unit, students keep a learning log/journal. This is different from the reading response journal in that it is less formal and is not used for summative assessment. It is a forum for teacher/student dialogue and establishes a non-threatening environment for communication.
- Teachers need to remind students to purchase a journal(s) (i.e., spiral type, bound, etc.). Students maintain an ongoing reading response journal as part of the Independent Reading component of the course. They also make extensive use of a learning log/journal throughout the course. Students may use separate sections of a binder for these two purposes or purchase two "journals".
- Before assigning the journal response for homework, the teacher should teach a mini-lesson to review the correct use of pronouns and pronoun and antecedent agreement.
- The teacher may provide newspapers (local, national, etc.) to help students brainstorm and identify issues.
- The teacher may direct students to watch a news program and write down topics discussed.
- The teacher may begin the discussion of issues by reading a poem or short story that deals with the theme of an interconnected web of issues. See Resources for suggested literature and alternate literature study suggestions.
- As an extension or optional activity the teacher may wish to show students clips from local news programs and have students define whether the topics addressed are issues or human interest stories and categorize the issues.
- In order to save time, the teacher may wish to provide BLM 2.2-2 – The Issues Web as a student handout.
- As issues generated for student issue webs may be sensitive for some students, teachers are cautioned to be aware of stereotype and bias in the selection of issues.

Teaching/Learning Strategies

Strategies	Student Groupings
• Brainstorming • Classifying • Collaborative/Co-operative Learning • Discussion • Direct Teaching	• Students working as a whole class • Students working in small groups • Students working individually

Note: Prior to the start of this subtask, the teacher assigns two short stories ("And the Lucky Winner Is" by Monica Hughes and "Lather and Nothing Else" by Hernando Tellez) to be read for homework. Students are assigned BLM 2.2-0 – Short Story Study Questions and are instructed to complete the questions for homework.

1. The teacher writes the following definition of "issue" on the blackboard. An issue is: "A point in question; an important subject of debate or litigation; a controversial topic; a subject of contention (dispute or argument)".
2. The teacher discusses the definition and clarifies words such as litigation, dispute, contention, etc.. The teacher has students write the definition in their notebooks.
3. The teacher instructs students to individually brainstorm a list of issues that they know about in their notebooks for 3-5 minutes.
4. The teacher provides BLM 2.2-1 – Types of Issues. The teacher discusses the definitions to ensure student understanding.
5. The teacher provides BLM 2.2-2 – The Issues Web. Students, in groups of three or four, discuss, compare, and categorize their brainstormed list of issues under the provided headings.
6. The teacher provides chart paper and markers and instructs each group to consolidate group members' Issues Webs into one, incorporating all issues under specific headings.
7. Student groups post their completed charts around the classroom.
8. The teacher instructs the students to examine peer charts and note any different classifications of issues or any listings that they would consider human interest stories. The teacher provides additional issues for categories which may be short on examples of issues and adds any significant issues not mentioned using the teacher resource. (See BLM 2.2-3 – Teacher Resource: Suggested Issues.)
9. Through a guided, whole class discussion, the teacher asks students to discuss their observations of the different groups' Issues Webs. The teacher leads the class to the conclusion that issues can be approached from many angles but that they have a primary base within one category. For example, Separatism is primarily a political issue but it may also be a local issue (depending on where one resides); a social issue (because it is a clash between two language groups); an historical issue (based on the rights of Canadian settlers); etc.
10. As a whole class, develop a colour-coding system for each category on the Issues Web. For example, environmental issues may be green, local may be orange, etc.
11. The teacher directs students to complete their Issues Webs in their notebooks, drawing from information around the room. Students decide the primary category for the issue and place a colour-coded checkmark beside the issue to indicate other applicable categories it may be placed under.
12. The teacher moves about the classroom observing students' correct application of the Issues Web.
13. Upon students' completion of the Issues Webs, the teacher provides students with a class note on Value Systems (BLM 2.2-4) and thoroughly discusses the content to ensure student understanding of the terminology.
14. The teacher reviews homework questions orally from BLM 2.2-0 – Short Story Study Questions with an emphasis on linking the answers provided by students to what they have learned about the influence of values on decision-making issues from their classroom instruction.
15. The teacher instructs students to respond to the journal question on BLM 2.2-0 – Short Story Study Questions and assigns the journal for homework.
16. The teacher collects the journal responses and assesses these anecdotally.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Observation	• Anecdotal Record

Formative

- Observation of group dynamics during small group work.
- Anecdotal assessment of students' Issues Webs to ensure understanding of categorization and the interconnected nature of issues.
- Anecdotal assessment of students' journal responses.

Adaptations

- The teacher may wish to supply the Issues Web to students with IEPs.
- As an enrichment activity the teacher may have one or two students recreate their completed, colour coded Issues Web on bristol board to be posted in the classroom for the duration of the Voices unit.
- The teacher may designate symbols to indicate categories for students who have difficulty perceiving colours.
- As an enrichment activity the teacher may provide students with a current copy of a national newspaper and ask students to identify the issues referenced and add them to their Issues Webs.

Resources

Burke, Norah. "The Blue Bead" – short story in Kedves, Alice Barlow, et al., eds. *SightLines 9.* Scarborough: Prentice-Hall, 1999. ISBN 0-13-012906-2
A short story about a young girl in India who cherishes a blue bead.

Callaghan, Morley. "The Two Fisherman" – short story in Davies, Richard and Glen Kirkland, eds. *Discovering*. Toronto: Gage, 1990. ISBN 0-7715-1162-0
A young man must decide to follow the crowd or stand up for a new friend.

Crane, ed. The Earth Charter in *SightLines* 10. NGO's Earth Summit 1992. Scarborough: Prentice-Hall, 2000. ISBN 0-1308-2171-3

Deal, Borden. "The Taste of Melon" – short story in Kedves, Alice Baralow et al., eds. *SightLines 9.* Scarborough: Prentice-Hall, 2000. ISBN 0-13-012906-2
A story of a young boy's fight for recognition from peers. He deals with a moral dilemma.

Hughes, Monica. "And the Lucky Winner Is" – short story in Saliani, Dom and Nora Morine, eds. *Crossroads*. Toronto: Gage, 1999. ISBN 0-1308-2171-3
A short story about a boy with telekinetic powers who must make a decision on whether or not to use these powers to win a lottery.

Tellez, Hernando. "Lather and Nothing Else" - short story in Crane, ed. *SightLines 10*. Scarborough: Prentice-Hall, 2000. ISBN 0-1308-2171-3
This short story relates the fears and anger of a barber caught in the middle of a revolutionary war.

Blackline Masters

BLM 2. 2-0 – Short Story Study Questions
Questions and a journal response for the short stories "And the Lucky Winner Is" by Monica Hughes and "Lather and Nothing Else" by Hernando Tellez.

BLM 2.2-1 – Types of Issues
A class note outlining the types of issues and how issues can be classified.

BLM 2.2-2 – The Issues Web
A map of types of issues demonstrating how issues are interconnected.

BLM 2.2-3 – Teacher Resource: Suggested Issues
A listing of suggested issues under specified categories.

BLM 2.2-4 – Value Systems
A note identifying values, morals, personal values systems, changing values and different values.

Subtask 3: Point/Counterpoint

Time: 115 minutes

Description

This subtask introduces the skills needed for debating through the use of an activity called Point/Counterpoint. The focus of this subtask is to develop and hone students' argumentative skills in the areas of: formulating, refuting, paraphrasing, listening, and summarizing. A follow up and completion of the assignment of this subtask is the focus of Subtask 6.

Strand(s) and Expectations

Strand(s): Writing, Language

Overall Expectations

WRV.03D - use a variety of organizational techniques to present ideas and information logically and coherently in written work;

LGV.02D - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as dramatizing, presenting, and debating, for a variety of purposes and audiences.

Specific Expectations

WR1.01D - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as dramatizing, presenting, and debating, for a variety of purposes and audiences;

WR1.03D - sort and label information, ideas, and data; evaluate the accuracy, ambiguity, relevance, and completeness of the information; and make judgements and draw conclusions based on the research (e.g., verify data by using multiple sources; identify and reconcile inconsistencies; identify significant omissions that need to be addressed);

LG1.03D - select words and figurative expressions with understanding and sensitivity to enhance the persuasive or expressive power of their speech and writing (e.g., select words and phrases for their sound and rhythm in a speech; select words with symbolic associations for a poem);

LG1.04D - select words and phrases consistent with the particular voice and tone required for a variety of informal and formal situations (e.g., for a dramatization of a scene depicting the central conflict in a novel; for a debate on the motivation of a character in a drama);

LG1.05D - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech, including infinitives and gerunds;
- types of sentences, including compound-complex sentences;
- components of sentences, including prepositional, adjective, and adverb phrases; infinitive and gerund phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG2.03D - apply techniques of effective listening and demonstrate an understanding of oral presentations by summarizing presenters' arguments and explaining how vocabulary, body language, tone, and visual aids enhance presentations (e.g., make and confirm or revise predictions; identify the purposes and perspective of a presentation; analyse the ideas and arguments presented; discuss the use of visual aids in a presentation);

LG2.05D - select words and phrases consistent with the particular voice and tone required for a variety of informal and formal situations (e.g., for a dramatization of a scene depicting the central conflict in a novel; for a debate on the motivation of a character in a drama);

LG2.08D - analyse their own and others' oral presentations, identifying strengths and weaknesses and developing and carrying out plans for improvement.

Subtask Planning Notes

- The teacher may wish to alternate student judges between rounds.
- This activity could be done throughout the unit. The teacher may wish to incorporate timely topics or school issues into the game.
- All rounds of Point/Counterpoint do not need to be completed by the class. The teacher should consider students' prior knowledge of debate and oral communication skills, class time constraints, and student demonstration of skills discussed in Teaching/Learning 1 in order to discern the number of rounds to complete. The teacher's discretion should be used.
- The teacher may wish to make the activity more challenging by transferring candy to the other team's bowl each time a team member uses inaccurate grammar in presenting a point, paraphrase, refute, or summary. The teacher may wish to focus on a specific aspect of grammar and should review this concept before the activity begins. Suggested focusses include: subject/verb agreement, verb tense, or active and passive voice. Refer to Expectations Summary (BLM 1.2-3) for a summary of grammar/language expectations.
- The teacher should remind students to be sensitive to the feelings and opinions of others during the activity and ensure that students debate the issues presented rather than attack the beliefs of others.

Teaching/Learning Strategies

Strategies	Student Groupings
• Debating • Expressing Another Point of View • Problem-Solving Strategies • Retelling • Prompts	• Students working as a whole class • Students working individually

1. The teacher asks students to write down a definition of the word "debate" in their notebooks. As a class, develop a common definition. The teacher provides the etymological background of the word to the class and discusses the historical and cultural context of debating. For example, the teacher might explain the idea of a talking stick used in a First Nations' discussion forum. The teacher explains that there are different forums for debating and that debating has many levels of formality. As well, the teacher explains that individuals have been debating all of their lives. For example, a child asking for a cookie, a teen negotiating for the car, etc.
2. The teacher asks students "What kind of skills are needed in debating?" Student answers might be patience, use of voice, quick thinking, etc. The teacher adds formulating arguments, refuting arguments, listening, summarizing, extending arguments, and paraphrasing to the suggestions. The teacher explains what these skills entail and, using the statement "Seeing a concert is better than owning the CD", models each skill. As well, the teacher informs students that a good debater is someone who can argue either side of an issue, regardless of his or her personal opinion.
3. The teacher introduces the activity Point/Counterpoint to practise debating skills. Based on the issues and developed arguments that occur during the activity, students write a persuasive essay outline for homework.
4. The teacher reviews the protocol for the activity with the students (See BLM 2.3-1 – Point/Counterpoint: Protocol). A suggested way to ensure protocol is followed is to use a reward system. For example, the teacher has two bowls of candy (one for each team). When a team member breaks a method of protocol, a piece of candy is transferred to the other team's bowl. As well, the teacher may want to use the candy as a reward for insightful arguments. At the end of each round, the winning team is rewarded with an established number of candies from the other team's bowl.

5. The teacher asks for two students to volunteer to be judges. The two judges decide which team wins each round. Judges collaborate and give justification for their decisions. In the first round of the activity judges also summarize student arguments.
6. The teacher divides the class into two teams. Students place their desks in rows facing the opposing team.
7. The teacher explains to the teams that the issues given will increase in level of difficulty with each round. As well, requirements for the debating teams also increase. Using BLM 2.3-2 – Point/Counterpoint Rounds and Topics, the teacher writes the structure of the first round on the board.
8. Student teams choose three speakers before the topic for round one is revealed. It is decided which team will speak first. The team that argues first has an advantage in that the team can choose which side of the issue to argue. Therefore this privilege shifts with each round.
9. The teacher delivers the topic for round one. Student speakers fulfill the roles specified for round one on BLM 2.3-2 and follow allotted time constraints. The teacher may wish to choose timers to assist with this. The judges decide which team wins the round. This process is followed for each subsequent round.
10. At the end of the activity, the teacher rewards the teams with their bowls of candy. Students choose one of the topics debated and write a persuasive essay outline for homework.
11. The teacher checks student outlines for completion and informs students that they will be developing these outlines into persuasive essays in a week's time. (See Subtask 6 Subtask Planning Notes). On this date students are expected to bring two pieces of secondary research supporting the stance taken in their outlines to class. Therefore, students are instructed to do independent research before Subtask 6.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Observation	• Anecdotal Record

Formative

- Anecdotal assessment of student arguments at the end of each round of play.
- Learning skills assessed through a homework check.

Adaptations

- Allow ESL and identified students more time to express arguments or refutes or for paraphrasing.
- Allow hearing-impaired students the option of taking on the role of timer.

Resources

Blackline Masters

BLM 2.3-1 – Point/Counterpoint: Protocol
A list of rules for the activity Point/Counterpoint.

BLM 2.3-2 – Point/Counterpoint Rounds and Topics
An outline of topics and structure for the activity Point/Counterpoint.

Subtask 4: The Power of Words

Time: 210 minutes

Description

Through reading a personal essay, students learn about tone and the use of rhetorical devices. This subtask introduces students to the types of sources and types of support used in persuasive writing. Students deconstruct persuasive pieces of writing to evaluate the credibility and validity of the argument and the secondary sources.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

LIV.01D - read and demonstrate an understanding of a range of literary and informational texts, both contemporary and from historical periods;
LIV.03D - identify and explain the effect of specific elements of style in a range of literary and informational texts.

Specific Expectations

LI1.06D - present sufficient significant evidence from a text to support opinions and judgements (e.g., defend in a debate a controversial statement from a short essay, or an action by a character in a story; incorporate quotations from a play in an essay about the pattern of imagery in the text);
LI2.03D - use knowledge of elements of opinion pieces, such as overt statement of a position or opinion, type of diction, tone, paragraphing, transition words and phrases, selective supporting detail, allusions, and appeals to authority, to understand and interpret examples of the genre (e.g., relate the position taken to the tone used in an editorial; refer to an encyclopedia to clarify a historical allusion used in a newspaper column; write an opinion piece for the school newspaper);
LI3.02D - explain how authors use stylistic devices, such as allusion, contrast, hyperbole, understatement, oxymoron, irony, and symbol, to achieve particular effects in their writing (e.g., explain the effects of the contradictory emotions or qualities expressed in an oxymoron; compare the poetic devices used in two poems on a similar theme; do research to understand a mythical allusion in a piece of literature or an advertisement and explain how the allusion enhances the theme or message in the text);
WR1.03D - sort and label information, ideas, and data; evaluate the accuracy, ambiguity, relevance, and completeness of the information; and make judgements and draw conclusions based on the research (e.g., verify data by using multiple sources; identify and reconcile inconsistencies; identify significant omissions that need to be addressed);
LG1.01D - identify examples of the use of idioms, euphemisms, slang, dialect, acronyms, academic language, technical terms, and standard Canadian English in oral and written work, and explain why the usage is effective in its context;
LG1.05D - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech, including infinitives and gerunds;
- types of sentences, including compound-complex sentences;
- components of sentences, including prepositional, adjective, and adverb phrases; infinitive and gerund phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG1.06D - recognize, describe, and correct sentence errors in oral and written language (e.g., run-on sentence, comma splice, dangling modifier);
LG2.01D - communicate orally in group discussions for different purposes, with a focus on identifying explicit and implicit ideas and comparing and contrasting key concepts and supporting details.

Subtask Planning Notes

- The teacher should approach the issue of welfare with caution, sensitivity, and an awareness of bias and stereotyping. Teachers will need to be vigilant when discussing these issues in the classroom.
- The teacher should be aware of and sensitive about stereotypes, bias, and student backgrounds when selecting articles for this subtask.
- The teacher may wish to assign the reading of the articles for homework prior to the lesson.
- The teacher may wish to work through an outline with the whole class before assigning the outline.
- The teacher may wish to develop an outline framework for the articles selected in advance to assist students with the outline activity.
- The teacher may wish to invite a guest who is directly involved with the issue being discussed to speak to the class prior to reading the articles.
- Alternate works for literature study are suggested in Subtask 4 Resources.
- The teacher may want to facilitate a class discussion about the topic before or after the articles are read to allow students an opportunity to express their opinions and share their personal experiences with the issue being discussed.
- The teacher may wish to assign the crossword as a timed competition.
- Before assigning the journal response, the teacher should teach a mini lesson to review the use of compound and complex sentences and the correction of sentence errors such as run-on sentences, fragments, and comma splices.

Teaching/Learning Strategies

Strategies	Student Groupings
• Learning Log/Journal • Jigsaw • Advance Organizer • Inquiry	• Students working as a whole class • Students working in small groups • Students working individually

1. The teacher divides the class into pairs or small groups and distributes a slip of paper on which is written one of a variety of tones (serious, sarcastic, humourous, angry, sad, friendly, etc.) to group.
2. The teacher allows students a few minutes to determine how a nursery rhyme, such as “Little Miss Muffet”, could be recited using the tone that is on the slip of paper they have been given. One student from each group recites the nursery rhyme to the class. The class tries to determine what tone the presenter is using.
3. The teacher defines the word tone and asks students how they were able to determine which tone each speaker was using. Likely responses include: facial expression, body language, intonation, inflection, pauses, pace, and volume.
4. The teacher explains that writers use tone as a way to influence, persuade, or create emotion in a reader but that since they cannot use sound or physical expression they must create tone with written language.
5. The teacher reads “Is There Life After Welfare” by Annie Downey and asks students to focus on the tone while listening to the story.
6. The teacher assigns BLM 2.4-0 – ‘Is There Life After Welfare’ Literature Study and discusses students’ responses to the questions to ensure student understanding of the use of tone in persuasive writing. The teacher assigns the journal response on BLM 2.4-0 for homework.
7. The teacher provides BLM 2.4-1 – Rhetorical Devices to the students. The teacher discusses the content to ensure student understanding of the concepts.
8. The students complete BLM 2.4-2 – Rhetorical Devices Crossword for homework to provide an opportunity to apply what they have learned from BLM 2.4-1.

9. The teacher divides the class into groups of four and assigns each group a short, opinion-based article, editorial, or essay to read. These pieces should be on current issues. Half of the class reads articles defending the issue and the other half reads articles that refute the issue. Students read the piece assigned to them and determine the writers opinion, tone, and rhetorical devices used.
10. Students record these observations with a short explanation of how these devices have influenced the effectiveness of the piece and submit their findings for anecdotal assessment.
11. The teacher gives students BLM 2.4-3 – Supporting an Opinion and BLM 2.4-5 – Evaluating Your Essay for Fairness and Logical Reasoning. The teacher discusses these with the class to ensure understanding of the concepts presented. The teacher completes BLM 2.4-4 – Identification of Types of Supports with the class or assigns it to be completed independently for homework.
12. In their groups, the students deconstruct the article previously read and create an outline which identifies the author's opinion, the major arguments, and the types of supports used to justify the opinion.
13. Students evaluate the strength of the author's opinion based on the types, amount, and validity of the support used.
14. Students use BLM 2.4-6 – Credibility of Sources Checklist to determine whether the source read is credible.
15. The teacher creates new groups of four by combining two students who have read articles defending the issue and two students who have read articles refuting the issue.
16. In their new groups, students trade and read each other's articles. Using their outlines as a reference, students compare the opinions, arguments, supports, and credibility of the articles.
17. The new group comes to a consensus on which article is the most convincing, based not on personal perspective, but on the credibility and support provided and the persuasive language used.
18. Students submit their outline and credibility checklist for assessment.
19. Students write about their personal opinion on the topic in their learning log/journal. They must use at least three supports for their opinion and discuss whether or not the articles read in class have influenced their opinion and in what ways.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task • Response Journal • Observation	• Anecdotal Record

Formative

- The teacher assesses the crossword to ensure that students have understood the rhetorical devices.
- The teacher assesses students' participation in small group discussions for learning skills.
- The teacher anecdotally assesses the groups' recognition and evaluation of the use of rhetorical devices and persuasive language in the article read.
- The teacher anecdotally assesses student outline and credibility checklist for understanding of terms and concepts.
- The teacher anecdotally assesses student journal responses for application of adequate supports for opinions.

Adaptations

- The teacher may wish to vary the group size according to students' abilities.
- Pair appropriately IEP-identified and ESL students with stronger students to accommodate reading difficulties and assist with the article deconstruction.

- To offer enrichment opportunities, the teacher may wish to provide both the defending and the refuting article to certain students and allow them to complete the assignment individually.
- The teacher should provide the words for the chosen nursery rhyme to accommodate ESL students or students who may not be familiar with it.

Resources

Downey, Annie. “Is There Life After Welfare?” – personal essay in Crane, ed. *SightLines 10.* Scarborough: Prentice-Hall, 2000. ISBN 0-1308-2171-3

Kaur, Pretam. “As the Buffaloes Bathed” – short story in Crane, ed. *SightLines 10.* Scarborough: Prentice-Hall, 2000. ISBN 0-1308-2171-3

Various Periodical and Newspaper Resources
Maclean's, Equinox, The Globe and Mail, The National Post, The Toronto Star, Scientific American, etc.

Various Television Resources
The Discovery Channel, The Learning Channel, A & E, *The Nature of Things, The Fifth Estate, The Magazine,* etc.

Blackline Masters

BLM 2.4-0 – ‘Life After Welfare’ Literature Study
Word Study and questions on the article “Is There Life After Welfare” by Annie Downey.

BLM 2.4-1 – Rhetorical Devices
A class note on the use of rhetoric in persuasive writing.

BLM 2.4-2 – Rhetorical Devices Crossword
A student worksheet/crossword to assist with the understanding of rhetorical devices.

BLM 2.4-3 – Supporting An Opinion
A class note on sources, their credibility and types of support for a persuasive essay.

BLM 2.4-4 – Identification of Types of Supports
A worksheet on identifying types of supports.

BLM 2.4-5 – Evaluating Essay for Fairness and Logical Reasoning
A class note on how to avoid faulty reasoning.

BLM 2.4-6 – Credibility of Sources Checklist
A student checklist to assess credibility of sources.

Subtask 5: Captivate and Motivate Your Audience

Time: 120 minutes

Description

By reading poetry and song lyrics, students are introduced to the use of persuasion in creative media works. Students apply their knowledge of research skills, persuasion, and rhetorical devices to create a poem or song.

Strand(s) and Expectations

Strand(s): Language, Writing, Media Studies

Overall Expectations

LIV.03D - identify and explain the effect of specific elements of style in a range of literary and informational texts;
WRV.01D - use a range of print and electronic sources to gather information and explore ideas for written work;

MDV.02D - use knowledge of a range of media forms, purposes, and audiences to create media works, and use established criteria to assess the effectiveness of the works.

Specific Expectations

LI1.04D - use relevant, significant, and explicit information and ideas from texts to support interpretations (e.g., use relevant evidence to support an explanation of the theme of a poem or short story; select quotations from an essay that best communicate the author's arguments);

LI2.02D - use knowledge of elements of poetry, such as stanza forms, rhyme, rhythm, punctuation, free verse, imagery, and sound devices, to understand and interpret examples of the genre (e.g., write a lyric or ballad in rhyming couplets; present a choral reading of a poem, emphasizing onomatopoeia);

LI3.01D - compare the use of diction and syntax in the work of different authors and explain how these elements enhance the theme or message (e.g., compare the use of sentence variety in paragraphs by two different authors; identify examples of archaic diction in literature from any historical period and give modern-English equivalents);

LI3.02D - explain how authors use stylistic devices, such as allusion, contrast, hyperbole, understatement, oxymoron, irony, and symbol, to achieve particular effects in their writing (e.g., explain the effects of the contradictory emotions or qualities expressed in an oxymoron; compare the poetic devices used in two poems on a similar theme; do research to understand a mythical allusion in a piece of literature or an advertisement and explain how the allusion enhances the theme or message in the text);

WR1.02D - locate and summarize information and ideas from print and electronic sources, including interviews, surveys, statistical data banks, reports, periodicals, and news-groups (e.g., conduct an electronic search for information on regional Canadian authors; summarize and paraphrase information and ideas in point-form notes and in graphic organizers);

WR1.04D - use the information and ideas generated, researched, and evaluated to develop the content of written work;

WR2.02D - produce written work for a variety of purposes, with a focus on interpreting and analysing information, ideas, themes, and issues and supporting opinions with convincing evidence (e.g., state and support an opinion; compare and contrast the treatment of similar themes in two different works; explain how the images or setting in a work of fiction contribute to the overall theme);

WR2.04D - select a voice and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use an impersonal voice and formal language in an academic essay; use everyday vocabulary and colloquial phrasing to engage the interest of an audience of peers);

WR5.01D - identify borrowed information, ideas, and quotations and use a variety of techniques to incorporate them smoothly into written work and independent research projects (e.g., provide a context for quoted material; use transition words and phrases to link information from different sources; include a brief bibliography to identify reference materials consulted);

WR5.09 - spell specific historical, academic, and technical terms correctly;

LG1.03D - select words and figurative expressions with understanding and sensitivity to enhance the persuasive or expressive power of their speech and writing (e.g., select words and phrases for their sound and rhythm in a speech; select words with symbolic associations for a poem);

LG1.04D - select words and phrases consistent with the particular voice and tone required for a variety of informal and formal situations (e.g., for a dramatization of a scene depicting the central conflict in a novel; for a debate on the motivation of a character in a drama).

Subtask Planning Notes

- The teacher may wish to have a guest from a local social or environmental agency visit the class to speak about an issue of concern to the school's specific community.
- The teacher may wish to extend this activity by having students chose one issue presented in the student poems/songs and have the students develop and implement a community action plan for resolving the problem. For example, if the students are concerned with the pollution of a local water system, have them organize a clean up day by enlisting the help of the local community.
- See Resources for a list of alternate poems and songs to use at the beginning of the lesson.
- The teacher should be aware of the personal connection some students may make with the issue selected for their poems and be sensitive in the assessment of the assignment content.
- Before students begin peer editing, the teacher should review the use of a dictionary, thesaurus, and word-processing language tools in the use of vocabulary selection and correction of spelling errors.
- The teacher may wish to have students share their poems with their classmates.
- The teacher should be aware of language or bias in song lyrics and use caution in selecting appropriate materials.

Teaching/Learning Strategies

Strategies	Student Groupings
• Research • Homework • Discussion • Direct Teaching	• Students working as a whole class • Students working individually

1. The teacher reads the poem "Montreal Trees" by Anne Cimon to the class and discusses the questions on BLM 2.5-1 – Montreal Trees Literature Study. The teacher uses students' responses to the questions to initiate a discussion about the loss of green spaces as a result of urban sprawl.
2. The teacher directs students to examine the larger context of the issue by playing the song "Does Anybody Hear" by Bruce Cockburn.
3. The teacher facilitates a discussion about how both Cimon and Cockburn use poetry as a vehicle to alert people to an issue and motivate them to examine their catalytic role in either promoting or solving the issue.
4. The teacher explains that both authors have used specific formats to reach their target audiences. The teacher poses the questions:
   a) Which audience is each author targeting?
   b) Why do you think that the chosen format would be affective for this audience?
   c) Which piece is most effective for you? Why?
5. The teacher assigns the journal response from BLM 2.5-1 – Montreal Trees Literature Study for homework and assesses it anecdotally.
6. The teacher asks students to refer to their Issues Webs to identify types of environmental and social issues.
7. The class brainstorms any additional environmental and social issues not represented in this list. The teacher writes the issues on the board and instructs students to include the additional findings onto their Issues Webs.
8. Students are provided with BLM 2.5-2 – Words for Humanity. The teacher discusses the assignment to ensure students understand the requirements.
9. The teacher briefly reviews research skills with the class.
10. The teacher allows class time for student research utilizing the teacher-librarian to assist with this task. As well, time should be provided for the editing of rough drafts.

11. Students submit the finished product for assessment. The teacher assesses students' poems/songs using BLM 2.5-3- Rating Scale for Persuasive Poem. Students' documentation of research is assessed using BLM 2.5-4 – Rating Scale for Works Cited Format. The credibility of secondary sources is also assessed using BLM 2.5-5 – Credibility of Sources Teacher Checklist.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Anecdotal Record • Checklist • Rating Scale

Formative

- The teacher assesses students' journal responses to the literature studies with anecdotal comments.

Summative

- The teacher assesses students' poems for the effective use of persuasive language and support for an opinion using a rating scale.
- The teacher assesses students' Works Cited list to ensure correct format using a rating scale.
- The teacher assesses students' research notes to ensure the use of credible sources using a checklist.

Adaptations

- For research purposes only, the teacher may wish to pair identified IEP and ESL students with stronger English students.
- The teacher may wish to provide resources for students who may have difficulty locating resources themselves.
- As an enrichment activity the teacher may have students look into the historical reality of Cimon's poem "Montreal Trees" by researching events in Montreal's or Quebec's histories such as Jacques Cartier's arrival in 1534, the Battle of the Plains of Abraham in 1759, the Quebec Act of 1774, or the "sign law" of 1988.
- As a second enrichment activity, students may compose music to accompany their song lyrics.

Resources

Print

Callwood, June. "The Country of the Poor" – article in Conrad, Ronald, ed. The Act of Writing: Canadian Essays for Composition. Toronto: McGraw Hill Ryerson, 1990. ISBN 0-07-54979201

Cameron, Stevie. "Please Come For Dinner" – novel excerpt in Crane, ed. SightLines 10. Scarborough: Prentice-Hall, 2000. ISBN 0-1308-2171-3

Cimon, Anne. "Montreal Trees" – poem in Borovilos, John, ed. Images: Canada Through Literature. Scarborough: Prentice-Hall, 1996. ISBN 0-13-255852-1

Dumont, Marilyn. "Not Just A Platform For My Dance" – poem in Crane, ed. SightLines 10. Scarborough: Prentice-Hall, 2000. ISBN 0-1308-2171-3

Durrell, Lee. "State of the Arc" - case study. London: Double Day, 1986. ISBN 0-385-23668-9

Fraser, Sylvia. "My Father's House" – memoir.

Livesay, Dorothy. "A Cup of Coffee" – short story in Borovilos, John, ed. Images: Canada Through Literature. Scarborough: Prentice-Hall, 1984. ISBN 0-13-2558-52-1
A short story which deals with the theme of poverty.

Maillet, Antonine. "The Trade" – short story in Crane, ed. SightLines 10. Scarborough: Prentice-Hall, 1999. ISBN 0-1308-2171-3

McLaren, Christie. “Suitcase Lady” - article in Conrad, Ronald, ed. The Act of Writing: Canadian Essays for Composition. Toronto: McGraw Hill Ryerson, 1990. ISBN 0-07-54979201

Miller, G. Tyler. Living in the Environment. Belmont, California: Wadsworth, 1992.
ISBN 0-534-165-60-5

Newman, Peter C. “Trees are a Renewable Resource But Forests Are Not” – essay in Borovilos, John, ed. Images: Canada Through Literature. Scarborough: Prentice-Hall, 1996. ISBN 0-13-255-852-1

Ross, Sinclair. “The Lamp at Noon” – short story in Borovilos, John, ed. Images: Canada Through Literature. Scarborough: Prentice-Hall, 1986. ISBN 0-13-255852-1
A short story set in the prairies during the Depression and it relates the conditions of poverty during that time.

Suzuki, David. “Hidden Lessons” – article in Conrad, Ronald, ed. The Act of Writing: Canadian Essays for Composition. Toronto: McGraw Hill Ryerson, 1990. ISBN 0-07-54979201

Various Magazines – *Chatelaine, Equinox, Maclean's*, etc.

Various Newspapers – *The Globe and Mail, The National Post, The Toronto Star*, etc.

Video and Songs

10 000 Maniacs. “Trouble Me”, *Blind Man's 200.*

Bugajski, Richard, director. *Clearcut.*
A 1992 film about clear cutting in BC's forests.

Chapman, Tracy. “Behind the Wall”, *Tracy Chapman.*

Chapman, Tracy. “The Rape of the World”, *New Beginnings.*

A Civil Action. (movie)

Cockburn, Bruce. “Does Anybody Hear If a Tree Falls”, *Stealing Fire.*

O'Connor, Sinead. “Famine”, *Universal Mother.*

Pearl Jam. “Jeremy”, *Ten.*

U2. “Red Hill Mining Town”, *The Joshua Tree.*

Other

Environmental Groups
World Wildlife Federation, Artists for the Environment, Friends of Temagami, etc.

Local Social Agencies
Women's Shelters, crisis centres, homeless shelters, missions, drug rehabilitation centres, A.A.

Local Emergency Services – Police or Hospitals

Various Television Programs – The Discover Channel, The Learning Channel, *The Nature of Things*, etc.

Blackline Masters

BLM 2.5-1 – Montreal Trees Literature Study
Word Study and questions on Anne Cimon's poem “Montreal Trees.

BLM 2.5-2 – Words for Humanity
An assignment requiring research to produce a persuasive poem or song on an environmental or social issue.

BLM 2.5-3 – Rating Scale for a Persuasive Poem
A rating scale for a persuasive poem or song.

BLM 2.5-4 – Rating Scale for Works Cited Format
A rating scale to assess a Works Cited.

BLM 2.5-5 – Credibility of Sources-Teacher Checklist
A rating scale to assess the quality and persuasiveness of language and supports used in a media work.

Subtask 6: Checkpoint

Time: 140 minutes

Description

This subtask is the continuation of Subtask 3. Students discuss ideas, read informational texts, and extend developed arguments in order to produce a persuasive essay which allows them to demonstrate their writing skills and techniques.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

LIV.01D - read and demonstrate an understanding of a range of literary and informational texts, both contemporary and from historical periods;

WRV.01D - use a range of print and electronic sources to gather information and explore ideas for written work;

WRV.03D - use a variety of organizational techniques to present ideas and information logically and coherently in written work.

Specific Expectations

LI1.02D - select and read a range of texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, evaluating print and electronic materials as sources of information, and comparing personal ideas and values with those in texts (e.g., read multicultural short fiction to deepen their understanding of Canada's diversity; assess the usefulness of a manual for a software application; develop a "profile" of a character in a play by Shakespeare or a novel and then role-play an interview with the character);

LI1.06D - present sufficient significant evidence from a text to support opinions and judgements (e.g., defend in a debate a controversial statement from a short essay, or an action by a character in a story; incorporate quotations from a play in an essay about the pattern of imagery in the text);

WR1.04D - use the information and ideas generated, researched, and evaluated to develop the content of written work;

WR2.02D - produce written work for a variety of purposes, with a focus on interpreting and analysing information, ideas, themes, and issues and supporting opinions with convincing evidence (e.g., state and support an opinion; compare and contrast the treatment of similar themes in two different works; explain how the images or setting in a work of fiction contribute to the overall theme).

Subtask Planning Notes

- Previous to this lesson, the teacher should remind students to come prepared with their outlines and two valid research sources complete with bibliographic information for their Works Cited list.
- The teacher should teach a mini-lesson on the proper format and punctuation used to incorporate quotations in a formal piece of writing.
- The teacher may wish to find an example of an essay to model persuasive writing.
- The teacher should provide access to computers for completion of final copies of the persuasive essays.

Teaching/Learning Strategies

Strategies	Student Groupings
• Collaborative/Co-operative Learning • Oral Explanation • Advance Organizer • Discussion • Expository Text Frames	• Students working as a whole class • Students working in small groups • Students working individually

1. The teacher asks students to take out the persuasive essay outlines developed after the Point/Counterpoint activity. The teacher checks to see that each student has completed the independent research and has brought this research to class.
2. The teacher provides BLM 2.6-1 – What Makes a Good Persuasive Essay and BLM 2.6-2 – Persuasive Essay Writing and the Great Canadian Game of Hockey. The teacher discusses what is required in a persuasive essay and briefly reviews the use of rhetorical devices, transitions, paragraph structure, and tone. The teacher gives students BLM 2.6-4 – Persuasive Essay Assessment Rubric and reviews the levels of achievement.
3. The teacher divides students into groups based upon the topics they have chosen to argue in their outlines. Larger groups should be divided into smaller groups of three or four. Students in groups may be arguing opposing sides of the issue as long as the topic is the same.
4. The teacher gives students BLM 2.6-3 – Persuasive Essay Outline Framework. Using the framework as a guide, students compare their essay outlines, share their research, and read informational texts in order to identify valid support for their own arguments.
5. Based on their outlines and the anecdotal feedback from peers, students individually write a persuasive essay to be marked summatively using BLM 2.6-4 – Persuasive Essay Assessment Rubric. Students are expected to employ rhetorical devices and incorporate the research materials. Therefore, students complete a Works Cited list to be evaluated using BLM 2.6-5 – Rating Scale for Works Cited Format. The Works Cited list is summatively assessed.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Essay • Questions and Answers (Oral) • Self-Assessment	• Anecdotal Record • Rubric • Rating Scale

Formative

- Students' outlines will be anecdotally assessed by peers.

Summative

- Students' Works Cited are evaluated for completion and format using a rating scale.
- Students' persuasive essay outlines are assessed for structure, validity, and coherence using a rating scale.
- Students' persuasive essays will be assessed using a rubric.

Adaptations

- Group sizes may be modified to accommodate students with an IEP or ESL needs.

Resources

Blackline Masters

BLM 2.6-1 – What Makes a Good Persuasive Essay
A class note on the organization of a persuasive essay

BLM 2.6-2 – Persuasive Essay and the Great Canadian Game of Hockey
A class note on the steps to writing a persuasive essay.

BLM 2.6-3 – Persuasive Essay Outline Framework
A student outline for a persuasive essay.

BLM 2.6-4 – Persuasive Essay Assessment Rubric
An assessment rubric to be used for formative evaluation of student persuasive essays.

BLM 2.6-5 – Rating Scale for Works Cited Format
A rating scale for the format of a Works Cited.

Subtask 7: The Great Debate

Time: 465 minutes

Description

Students prepare and present a formal debate on a controversial issue in order to demonstrate their proficiency with oral argumentation.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

WRV.01D - use a range of print and electronic sources to gather information and explore ideas for written work;

LGV.02D - use a range of print and electronic sources to gather information and explore ideas for written work.

Specific Expectations

LI1.02D - select and read a range of texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, evaluating print and electronic materials as sources of information, and comparing personal ideas and values with those in texts (e.g., read multicultural short fiction to deepen their understanding of Canada's diversity; assess the usefulness of a manual for a software application; develop a "profile" of a character in a play by Shakespeare or a novel and then role-play an interview with the character);

LI1.04D - use relevant, significant, and explicit information and ideas from texts to support interpretations (e.g., use relevant evidence to support an explanation of the theme of a poem or short story; select quotations from an essay that best communicate the author's arguments);

LI1.06D - present sufficient significant evidence from a text to support opinions and judgements (e.g., defend in a debate a controversial statement from a short essay, or an action by a character in a story; incorporate quotations from a play in an essay about the pattern of imagery in the text);

LI2.03D - use knowledge of elements of opinion pieces, such as overt statement of a position or opinion, type of diction, tone, paragraphing, transition words and phrases, selective supporting detail, allusions, and appeals to authority, to understand and interpret examples of the genre (e.g., relate the position taken to the tone used in an editorial; refer to an encyclopedia to clarify a historical allusion used in a newspaper column; write an opinion piece for the school newspaper);

WR1.01D - investigate potential topics by formulating questions, identifying information needs and purposes for writing, and developing research plans to gather data (e.g., identify and rank focus questions; identify key words and electronic search terms to structure research; determine which sources of information are most relevant to the purpose for writing);
WR1.03D - sort and label information, ideas, and data; evaluate the accuracy, ambiguity, relevance, and completeness of the information; and make judgements and draw conclusions based on the research (e.g., verify data by using multiple sources; identify and reconcile inconsistencies; identify significant omissions that need to be addressed);
LG1.03D - select words and figurative expressions with understanding and sensitivity to enhance the persuasive or expressive power of their speech and writing (e.g., select words and phrases for their sound and rhythm in a speech; select words with symbolic associations for a poem);
LG1.04D - select words and phrases consistent with the particular voice and tone required for a variety of informal and formal situations (e.g., for a dramatization of a scene depicting the central conflict in a novel; for a debate on the motivation of a character in a drama);
LG1.05D - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech, including infinitives and gerunds;
- types of sentences, including compound-complex sentences;
- components of sentences, including prepositional, adjective, and adverb phrases; infinitive and gerund phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG2.01D - communicate orally in group discussions for different purposes, with a focus on identifying explicit and implicit ideas and comparing and contrasting key concepts and supporting details
LG2.03D - apply techniques of effective listening and demonstrate an understanding of oral presentations by summarizing presenters' arguments and explaining how vocabulary, body language, tone, and visual aids enhance presentations (e.g., make and confirm or revise predictions; identify the purposes and perspective of a presentation; analyse the ideas and arguments presented; discuss the use of visual aids in a presentation);
LG2.04D - plan and make oral presentations independently, adapting vocabulary and using methods of delivery to suit audience, purpose, and topic (e.g., identify purpose and audience; gather ideas and information; plan, create, rehearse, and revise presentations such as dramatizations, panel discussions, and debates; assess their work independently and with help from peers);
LG2.08D - analyse their own and others' oral presentations, identifying strengths and weaknesses and developing and carrying out plans for improvement.

Subtask Planning Notes

- Teachers may wish to videotape student debates to facilitate student preparation of individual essays, allow for student self-assessment, and allow for teacher assessment at a later time.
- The teacher may wish to assign specific topics, or limit topic choices, depending upon resources available in the school library. As well, the resource teacher should be informed of student research in advance so resources will be readily available.
- The teacher may wish to modify debate procedures, use other debate formats (Parliamentary, World style, cross examination) and/or choose to form larger or smaller groups.
- The teacher may wish to invite senior students and/or other teachers to act as judges for the debates.

- If possible, the teacher should show students a videotape of a formal debate. The teacher could use the videotaped debate to point out different debating styles, use of persuasive language, and use of formal language. The teacher may wish to have students record the arguments presented and the evidence used to support the arguments in order to have students decide which debater is more persuasive and why.

Teaching/Learning Strategies

Strategies	Student Groupings
• Brainstorming • Collaborative/Co-operative Learning • Debating • Note-Making • Research	• Students working individually • Students working in small groups

1. The teacher instructs students to assemble into groups of six.
2. The teacher refers student groups to their Issues Webs class note (See BLM 2.2-2). Student groups review the list of controversial topics and decide upon one issue that they wish to explore further. The teacher may wish to avoid topics of abortion or capital punishment as these topics are emotionally explosive.
3. In a full class discussion, the teacher reviews persuasive language, bias, rhetorical devices, and oral presentation skills. As well, the teacher reminds students that issues are multifaceted (See BLM 2.2-2 – Issues Web) and that, depending upon the perspective taken, the approach and the opinion about the issue will vary. The teacher instructs student groups to examine all possible perspectives when completing their research.
4. The teacher presents BLM 2.7-1 – Components of a Formal Debate and discusses it thoroughly to ensure students' understanding.
5. The teacher assigns BLM 2.7-2 – Preparing for a Formal Debate.
6. The teacher allots class time for students' research (See Notes to Teacher) utilizing teacher librarian and school Internet facilities for this purpose.
7. Once students' research is completed, the teacher reminds students to refer to their note on the structure and format of the debate (See BLM 2.7-1) and allows student groups one period to organize their information and practice their persuasive speaking techniques. During this period the teacher provides access to computer labs. The teacher has the students note that, due to the group sizes, each group will have two recorders who will introduce and summarize the arguments. (See BLM 2.7-1). The teacher distributes a Debate Group Checklist (See BLM 2.7-3) to each group and instructs students to check their group progress.
8. Student groups present their debates. The debaters will be assessed summatively by the teacher using BLM 2.7-4 – Debater's Role – Debate Assessment Rubric. The recorders will be assessed using BLM 2.7-6 – Recorder's Role – Debate Assessment Rubric. The arguments will be assessed by peers or specified judges using BLM 2.7-5 – Persuasive Debate - Peer Evaluation. The teacher allows a reprieve between debates for students' questions, clarification, evaluation, and judgement.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Essay • Classroom Presentation	• Rubric • Checklist • Rating Scale

Summative

- Students' debates will be assessed by the teacher using a rubric and by peers using a rating scale.

Adaptations

- Remediation: The teacher provides a simple topic and a list of specific resources.
- Enrichment: The teacher creates groups of three (one affirmative debater, one negative debater, and one moderator).
- The teacher provides alternate opportunities for students whose cultural backgrounds may inhibit their participation in a debate format.

Resources

BLM 2.7-1 – Components of a Formal Debate
A class note on debate terminology, rules, and layout.

BLM 2.7-2 – Preparing for a Formal Debate
A class note on the steps needed for planning a formal debate

BLM 2.7-3 – Debate Group Checklist
A checklist for groups to use when preparing their arguments.

BLM 2.7-4 – Debater's Role – Debate Assessment Rubric
A rubric to assess the debater

BLM 2.7-5 – Persuasive Debate – Peer Evaluation
A point system to assist judges and peers in keeping track of arguments and deciding the winning team.

BLM 2.7-6 – Recorder's Role – Debate Assessment Rubric
A rubric designed to assess the role of the group recorder.

BLM 2.1-1

Sample Persuasive Essay T-Chart

PART A: T-Chart

Thesis (claim):

Homework should (or should not) be assigned to students on a daily basis.

PROS	CONS
1. It provides a review for the day's lessons.	1. If all teachers assign homework on a daily basis the students will have a heavy workload.
2. It develops proper work habits.	2. It cuts down on the time when students could be employed.
3. It encourages self-discipline.	3. It adds to students' stress levels.
4. It keeps students busy so they do not get into trouble.	4. It could lead to poor sleep habits.
5. It saves time in class for classroom activities.	5. It cuts down on the students' leisure time with family and friends.
6. It provides an opportunity for independent learning.	6. Completion of homework can be too difficult without teacher assistance.
7.	7.
8.	8.

PART B: Organizer

CRITERIA - PROS	CRITERIA - CONS
1.	1.
2.	2.
3.	3.

BLM 2.1-2

Persuasive Argument

Working in groups of three, choose a topic from the following list:

A. School uniforms should / should not be mandatory.

B. Food and drinks should / should not be allowed in classrooms.

C. Students should / should not be allowed to wear hats in school.

D. School property should / should not be a smoke free zone.

E.

Steps to follow:

1. Discuss the topic with your group members.
2. On chart paper, make a T-chart that lists the pros (should) and cons (should not) of your chosen topic. Follow the sample discussed in class.
3. Organize your ideas and develop criteria from your T-chart. List your criteria in order of validity and strength.
4. Choose group members to present the pro side and the con side to the class. Have the third group member comment on the argument and decide which side (pro or con) is stronger. The group member must indicate why the argument chosen is the better one.

BLM 2.2-0

Short Story Study Questions

"And The Lucky Winner Is ..."

By Monica Hughes

Word Study

Find a definition for each of the following words used in the story:

telekinesis
garish
wryly
furrow
caduceus
feinting
obscuring
regeneration
permeable
pallidly
neurological
honing

Literature Study

1. At the beginning of the story the narrator says that Jon's gift "was a burden he would happily cast off...To be free". Identify three ways that Jon's gift can be seen as a burden. What type of freedom would he gain if he lost the "gift"?
2. What things does Peri say to persuade Jon to use his telekinetic powers to help Nev? How does this affect Jon's ability to deal with his internal conflict?
3. Make a chart that lists at least three pros and three cons to the decision facing Jon.
4. An oxymoron is a literary device that combines two apparently opposite ideas together, such as fiery ice. Identify one oxymoron used in the story and explain the effect it has on the reader. As well, identify the best example of each of the following: simile, metaphor, onomatopoeia, personification. How does each add to your enjoyment of the story?

"Lather and Nothing Else"

By: Hernando Tellez

Word Study

Find a definition for each of the following words used in the story.

foray
revolutionary
rejuvenated
regime
conscientious

Literature study

1. What is the cause of the barber's nervousness in relation to his special customer?
2. What inner conflict in the barber is revealed by this encounter?
3. Identify at least three reasons that the barber gives for not killing the Captain.
   Do you agree with the barber's decision? Why or why not?
4. Find an example of an oxymoron, a metaphor, and onomatopoeia from the story and explain the purpose of each in the story.

Journal Response

Jon from "And the Lucky Winner Is" and the barber from "Lather and Nothing Else" are faced with situations which require them to examine their morals and values. In your learning log/journal examine a time when you have had to make a moral decision. What were the pros and cons of the possible choices? What questions did you have to ask yourself before you made the decision? Do you think that you made the right decision? Why?

BLM 2.2-1

Types of Issues

HISTORICAL:
The analysis of an issue's development over a period of time or an issue relevant during a specific time period. Examples: First Nations' rights, a woman's right to vote, Confederation, etc.

SOCIAL:
Issues concerned with mutual relations of human beings or of classes of human beings; of, or relating to, society and its organization. Examples: homelessness, teen pregnancy, poverty, etc.

POLITICAL:
Issues concerning the governing of a society at a municipal, provincial, or federal level. Examples: gun laws, Separatism, the Young Offender's Act, etc.

GLOBAL:
Issues concerning the international arena and its functioning. Examples: nuclear warfare, United Nations peacekeeping, the regulation of international waters, etc.

LOCAL:
Issues decided at a municipal or community level (cities, towns, villages, etc.). Examples: waste disposal, parking, zoning bylaws, etc.

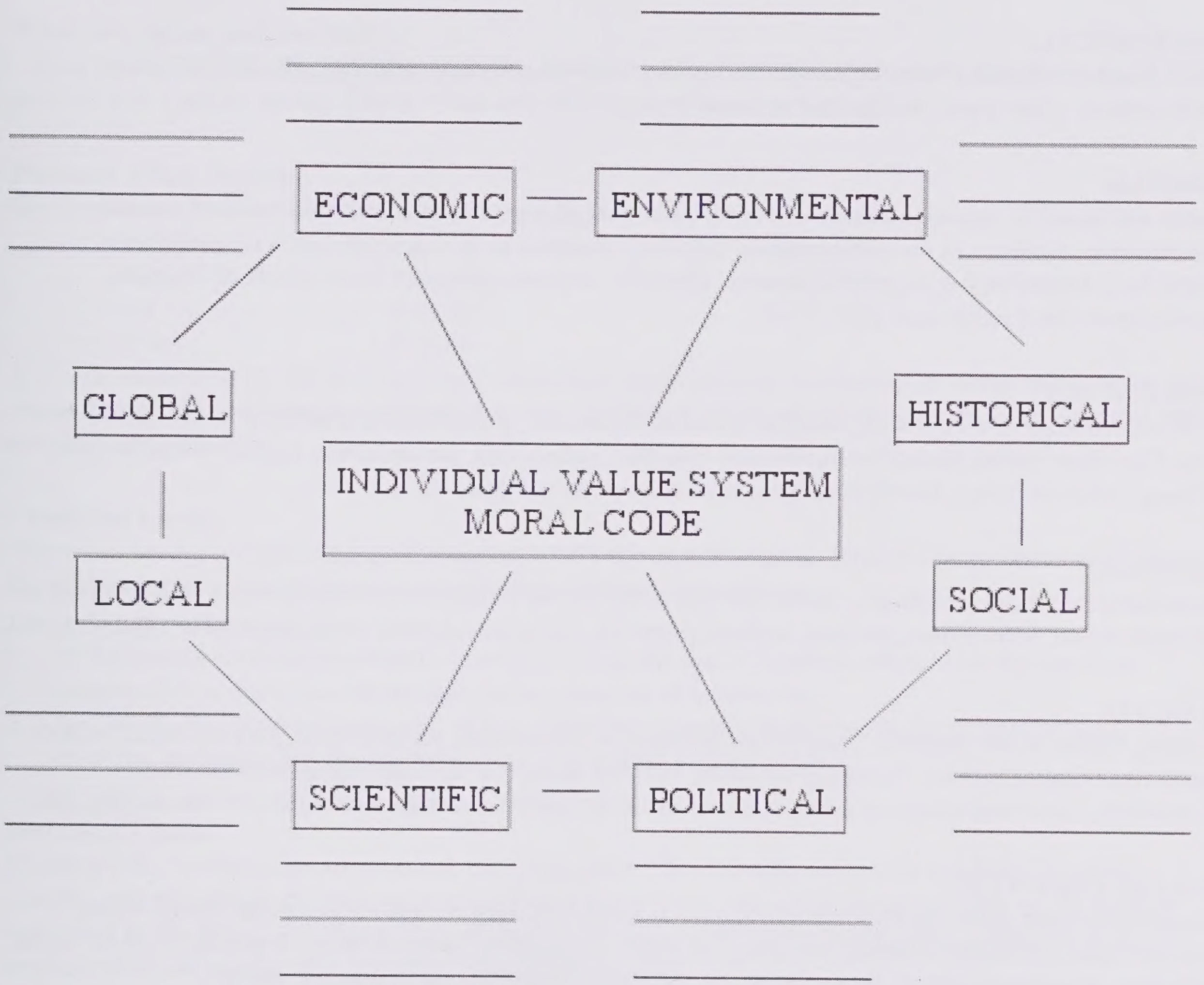
ENVIRONMENTAL:
Issues pertaining to our environmental surroundings and their use (animals, water, forests, air, etc.). Examples: clearcutting, pollution, greenhouse effect, etc.

SCIENTIFIC:
Issues that have a basis in scientific investigation and discovery. Examples: cloning, animal testing, genetic engineering, etc.

ECONOMIC:
Issues affected by, or affecting, the monetary system of a society. Examples: taxation, national debt, foreign aid, etc.

BLM 2.2-2

The Issues Web


ECONOMIC
ENVIRONMENTAL
GLOBAL
HISTORICAL
INDIVIDUAL VALUE SYSTEM
MORAL CODE
LOCAL
SOCIAL
SCIENTIFIC
POLITICAL

BLM 2.2-3

Teacher Resource: Suggested Issues

HISTORICAL:
First Nations' issues, gender equality, free trade, proactive selection or hiring policies, civil wars, reformation, slave trade, intellectual repression, etc.

SOCIAL:
same sex benefits, homelessness, child abuse, teen pregnancy, drug/alcohol abuse, sexual assault, prostitution, violence in the media, age of majority, violence in sports, legalization of marijuana, prejudice, breastfeeding in public, poverty, illiteracy, daycare, paternity leave, abuse of the aged, condition of the family unit, etc.

POLITICAL:
UN intervention in civil action, welfare/workfair, free trade, gun laws, Separatism, political ideologies (ex. Canadian versus American health care systems), censorship, the seal hunt, nuclear weaponry, the Young Offender's Act, freedom of speech, unions, prison reform, etc.

GLOBAL:
International waters, children's rights, famine, international Olympic Committee, abuse of human rights, refugee status, war crimes, political asylum, genocide, aging population, world population explosion, etc.

LOCAL:
fishing rights, waste disposal, gang fights, smoking in restaurants, the bear hunt, parking issues, school uniforms, zoning bylaws, bookbags in stores, halfway houses, skateboarding, amalgamation of townships, historical site protection, community development, recreation facilities, in-line skating, etc.

ENVIRONMENTAL:
hazardous waste clean up, exportation of natural resources, logging and clearcutting, animal rights, ecoterrorism, pollution control, recycling, oil spills, space junk, desertification, depletion of fresh water, littering, greenhouse effect, depletion of the rainforest, transplanting of species, energy crisis/conservation, urbanization, etc.

SCIENTIFIC:
genetic engineering, cloning, organ transplants, abortion, euthanasia, fertility drugs, nature vs. nurture, performance enhancement drugs in sports, use of fetal tissue, animal testing, biological warfare, overuse of antibiotics, etc..

ECONOMIC:
standard of living, Gross National Product, World Bank control of currency, business monopolies, regional differences in cost of living, Old Age Pensions, etc.

BLM 2.2-4

Value Systems

What are values and morals?

Values are an individual's judgement of what is important in life. *Morals* are one's beliefs about what is good or bad, right or wrong. One's moral beliefs influence one's values.

Personal Value Systems

One's system of values is determined by one's heritage in the following areas:

family
religion
race
society
culture
language
politics
history
geography
nationality
community

It is also influenced by one's *gender, age, education,* and *economic backgrounds.* Since these factors of determining value systems are different for each individual, each individual's value system remains very personal and unique.

Changing Values

Morals and value systems change throughout one's life and throughout human history depending upon the circumstances and situations one encounters in one's environment.

Examples of change:

1. In the twenty-first century North Americans value the space program, whereas in the sixteenth century, Copernicus was persecuted for his theories of astronomy.
2. In Canada one hundred years ago, it was considered morally unacceptable for women to wear trousers, but today, for the majority, this is no longer a moral issue.

Different Values

Because value systems are so personal, the expression of beliefs often results in conflict. To avoid conflict and encourage the discussion of different ideas about topics it is necessary that we all respect and listen to the beliefs of others. This willingness to accept beliefs based on values different from our own as valid and permissible for other individuals is called *tolerance.*

BLM 2.3-1

Point/Counterpoint: Protocol

- All team members must participate equally.
- All team members must try to take on the role of point maker and paraphraser.
- The team must specify speakers before each round begins.
- Judges' decisions are final and not arguable.
- Only the designated speakers may speak during the round.
- No interruptions or talking during the rounds.
- No personal attacks.
- Speakers must limit points to one argument only.
- Insightful or well-expressed arguments may be rewarded based on the discretion of the teacher and/or judges.
- Speakers must follow designated time limits:
  Points - 1 minute
  Refute - 30 seconds
  Summary - 30 seconds
  Paraphrase - 30 seconds

BLM 2.3-2

Point/Counterpoint Rounds and Topics

Round One - 3 speakers per team

Topic: Which are better, cats or dogs?

Team A	Team B	Judge A
1. Point	2. Point	Summarizes arguments
3. Point	4. Point	**Judge B**
5. Point	6. Point	Chooses winner/justifies

Round Two - 3 speakers per team

Topic: Which are better, sitcoms or one hour dramas on TV?

Team A	Team B	Judge A
2. Point	1. Point	Summarizes arguments
4. Point	3. Point	**Judge B**
6. Point	5. Point	Chooses winner/justifies

Round Three - 4 speakers per team

Topic: Youths should/should not be allowed to bring knapsacks into stores.

Team A	Team B	Judge A
1. Point	2. Paraphrase/ New Point	**Judge B**
3.Paraphrase/ New Point	4. Paraphrase/ New Point	Choose winner/justify
5. Paraphrase/ New Point	6. Paraphrase/ New Point	
7. Summary/Conclusion	8. Summary/Conclusion	

Round Four - 7 speakers per team

Topic: In-line skates/skateboards should/should not be banned from public facilities.

Team A	Team B	Judge A
2. Paraphrase	1. Point	**Judge B**
3. Point	4. Paraphrase	Chooses winner/justify
6. Paraphrase	5. Point	
7. Point	8. Paraphrase	
10. Paraphrase	9. Point	
11. Point	12. Paraphrase	
14. Summary/Conclusion	13. Summary/Conclusion	

BLM 2.3-2 (Continued)

Round Five - 8 speakers per team

Topic: Fighting should/should not be allowed in hockey.

Team A	**Team B**	**Judge A**
1. Introduction	2. Introduction	**Judge B**
3. Point	4. Paraphrase	Chooses winner/justify
6. Paraphrase	5. Point	Indicate strongest point made
7. Point	8. Paraphrase	
10. Paraphrase	9. Point	
11. Point	12. Paraphrase	
14. Paraphrase	13. Point	
15. Summary/Conclusion	16. Summary/Conclusion	

Round Six - 8 speakers per team

Topic: There should/should not be stricter punishments for littering.

Team A	**Team B**	**Judge A**
2. Introduction	1. Introduction	**Judge B**
4. Refute	3. Point	Chooses winner/justify
5. Point	6. Refute	Indicate strongest point made
8. Refute	7. Point	Indicate strongest refute made
9. Point	10. Refute	
12. Refute	11. Point	
13. Point	14. Refute	
16. Summary/Conclusion	15. Summary/Conclusion	

Round Seven - 8 speakers per team

Topic: CDs should/should not have explicit lyric label warnings.

Team A	**Team B**	**Judge A**
1. Introduction	2. Introduction	**Judge B**
3. Point	4. Refute	Chooses winner/justify
6. Refute	5. Point	Indicate strongest point made
7. Point	8. Refute	Indicate strongest refute made
10. Refute	9. Point	Summarize arguments
11. Point	12. Refute	
14. Refute	13. Point	
15. Summary/Conclusion	16. Summary/Conclusion	

BLM 2.4-0

Is There Life After Welfare?

by Annie Downey

Literature Study

Word Study

Find definitions for the following words based on how they are used in the article:

welfare burden unmitigated caseworker housing grants

Comprehension Questions

1. The author begins with a description of herself.
   (a) Identify three words she uses to describe herself in paragraph one.
   (b) Why does she start with these words?
   (c) What tone is established in paragraph one?

2. Hyperbole is a deliberate exaggeration for effect. What effect is achieved by the author when she states, "For five years I've exited unnoticed"?

3. Metaphors are used in speech to link one idea to another using words or ideas with which the reader can identify. What link is being made by the author when she uses the metaphor in the line, "I grasp the cord"?

4. What is ironic about the author's life on welfare and the view she has (and believes others have) of people who are on welfare?

5. The last three paragraphs are descriptions of the author. What statement is the author making about herself by using the order she has (statistics then character) in her self-description?

6. What is the thesis of the article? Explain how you know using support from the article.

Journal Response

In your learning log/journal write a response in which you comment on the welfare system based on the article "Is There Life After Welfare". Base your response on your own observations or personal experiences as well as the article.

BLM 2.4-1

Rhetorical Devices

Biased Language

Bias is the predisposition of a writer toward the particular subject about which he/she is writing. Often this bias is established through the specific words that the writer uses. The dictionary definition, or literal meaning, of a word is called its *denotation.* In addition to this, many words have implied meanings. Each of these implied meanings is the *connotation* of the word.

For example, all of the following words have very similar *denotations* but their *connotations* are very different.

perfume scent odour stench

The first two words have *positive connotations* while the last two have *negative connotations.*

Hyperbole

An hyperbole is an overstatement or exaggeration which helps to emphasize a point.

Examples: I have a million things to do today.
You are always talking.

Understatement

An understatement makes light of a point by representing it as being less than it is.

Examples: Jalapeño peppers may make your mouth tingle a bit.
The roads were a little slippery after the giant ice storm.

Rhetorical Question

A rhetorical question is asked merely for effect with either no answer expected or an obvious answer implied.

Example: Are you enjoying learning about rhetorical language?

Repetition

The repeating of words or phrases for emphasis.

Examples: English class is very, very, very fun.
Rhetorical devices are so neat. Rhetorical devices are so cool.
Rhetorical devices are so neat. Look what can be learned at school!

Irony

Irony is the use of a word or phrase to mean the exact opposite of its literal meaning.

Example: After a boring party one might say, “It was a terrific night!”

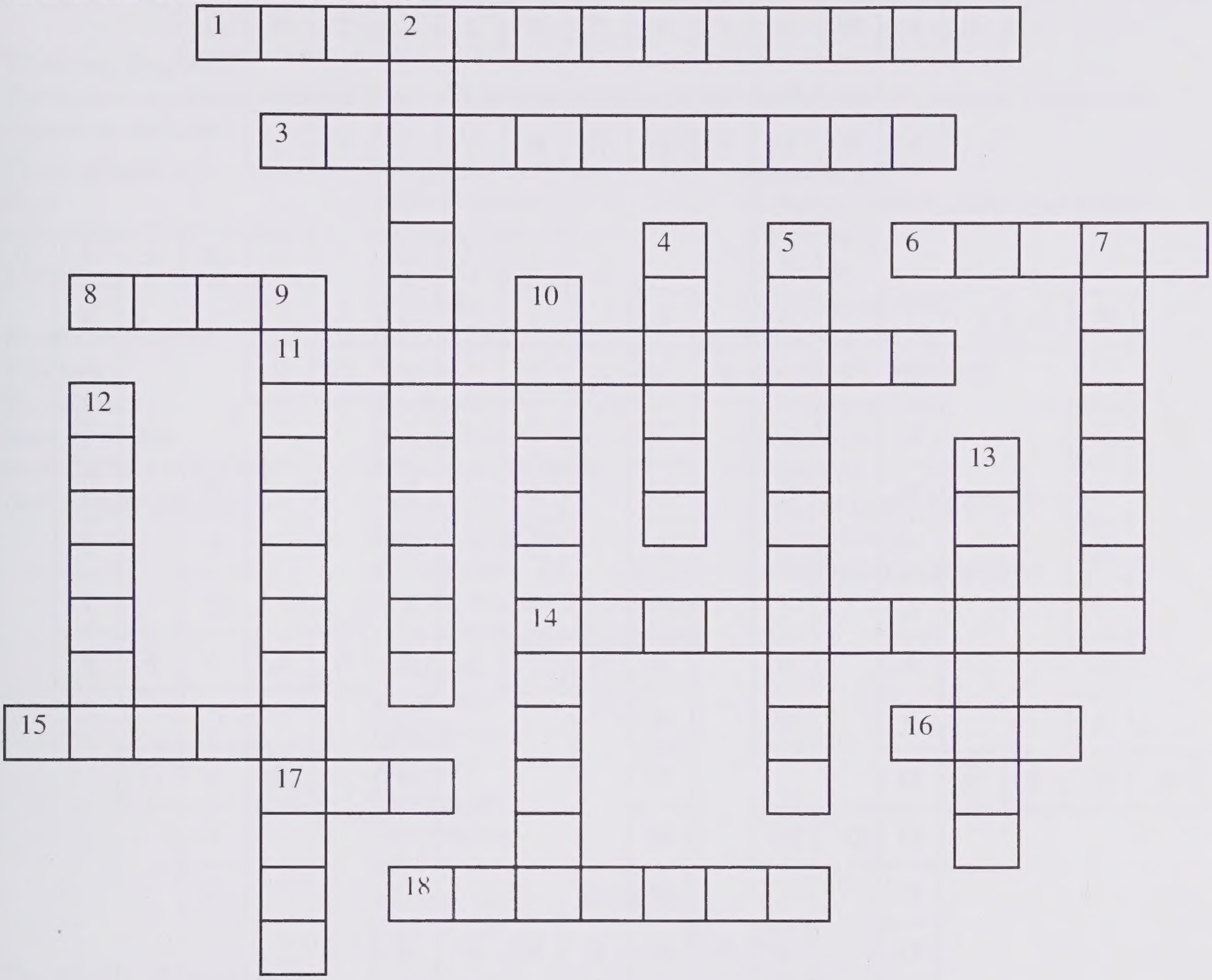
Allusion

An allusion is a direct or indirect reference to a well-known person, place, thing or event that the writer assumes the reader is familiar with.

Example: When I was younger, I always wanted a rubber duckie like Ernie’s.

BLM 2.4-2

Rhetorical Devices Crossword



ACROSS

1. Hyperbole - The teacher was ________ __________ (2 words).
3. City Allusion - The school hallways were as busy as Times Square at rush hour.
6. A word for thrifty that has a negative connotation
8. A word for dog that has a negative connotation.
11. Mythological Allusion - Her face was as beautiful as the one that launched a thousand ships (3 words).
14. Hyperbole - I have been writing for my _____________ _____________ (2 words).
15. A word for big that has a positive connotation.
16. A word for old woman that has a negative connotation.
17. A word for different that has a negative connotation.
18. Hyperbole - The boring speech went on _____________.

DOWN

2. Hyperbole - You are _______________ _________________ (2 words) at yourself in the mirror.
4. A word for intelligent that has a positive connotation.
5. Historical Allusion - The rats were as large as those that infested the trenches.
7. Understatement - This year's Stanley Cup champions are _____________ players.
9. Movie Allusion - Click your heels three times and say "there's no place like home" (4 words).
10. Understatement - When I had food poisoning, I was feeling ________ the ___________ (2 words).
12. A word for thin that has a positive connotation.
13. A word for fragile that has a positive connotation.

BLM 2.4-2 (Continued)

Rhetorical Devices Crossword Answer Key

			A	L	W	A	Y	S	S	M	I	L	I	N	G			
						L												
				N	E	W	Y	O	R	K	C	I	T	Y				
						A												
						Y				G		W		C	H	E	A	P
	M	U	T	T		S		U		I		O					D	
				H	E	L	E	N	O	F	T	R	O	Y			E	
	S			E		O		D		T		L					Q	
	L			W		O		E		E		D			D		U	
	E			I		K		R		D		W			E		A	
	N			Z		I		W				A			L		T	
	D			A		N		E	N	T	I	R	E	L	I	F	E	
	E			R		G		A				O			C			
G	R	A	N	D				T				N		H	A	G		
				O	D	D		H				E			T			
				F				E							E			
				O		F	O	R	E	V	E	R						
				Z														

BLM 2.4-3

Supporting an Opinion

What are Sources?

There are a number of different types and formats of sources that can be used to research a topic and support an opinion.

Types of sources:

Print
Non-print
Human

People to contact:

Teachers
Researchers
Senior citizens
Professionals in the field
Government officials

Formats of sources:

Bibliographies
Encyclopedias
Record books
Almanacs
Anthologies
Atlases
Textbooks
Biographies
Television programs
Video tapes
Audio tapes/CDs
Periodicals
Boards' Student Information/ Data Management Systems
Databases
Magazines
Photographs
Art prints
Newspapers
The Internet
CD-ROMs
And of course. . . BOOKS!

Places to go:

Libraries (school, public, personal)
Art galleries
Museums
Historical houses
Historical societies
Churches/Synagogues /Mosques, etc.
Universities
Businesses
Manufacturing companies
Social agencies
Community Organizations

Credibility of Sources

The selection of sources must be very specific to ensure the credibility of one's support. The credibility of a source is determined by the author's position, qualifications and relationship to the topic.

For example: Would you trust what a tobacco company representative says about the health risks associated with smoking? Probably not, because the tobacco company has something to gain by minimizing the health risks of smoking.

If the source is not credible, one's argument will not be persuasive to the audience.

BLM 2.4-3 (Continued)

Evaluating Credibility

The credibility of a source should be evaluated according to the following criteria:

1. Currency How old is the source? Is the information up to date?
2. Expertise Does the author have the credentials, position, or background that enables him/her to discuss the topic with some authority?
3. Reliability Is the source reliable and likely to print accurate information? Is there a specific target audience or is it intended for the general public?
4. Objectivity Is there any reason to question the author's motive in supporting his/her opinion? Does the author use biased language and/or stereotypes?
5. Balance Is there a balance in the variety of different types of supports used? Does the author's support appear balanced? Are there both facts and opinions offered as support?

Types and Uses of Supports

facts -	true statements that cannot be refuted Example: The Earth is the third planet from the sun. Facts are useful in supporting an argument because they offer specific evidence on a topic that cannot be argued. However, too many facts make an essay boring and impersonal. An audience will not be convinced if they do not read the essay.
statistics -	percentages and numbers generated through the compiling of data Example: One out of every four Canadian homes has a personal computer. Statistics lend support to arguments but they are not proof on their own because statistics can be interpreted in many different ways. Statistics are good for catching a reader's attention but too many of them can make an essay boring and dry.
quotations -	direct words spoken by an expert or a person who can offer insight into a topic Example: "You must be organized when you are writing essays," says English teacher, Janice Rideout. Quotations should be used sparingly and only when something cannot be rephrased or is vital to supporting a point. Quotations from experts can offer validity and authenticity to an argument but the use of too many quotations suggests that the writer has nothing valid to say of his/her own.
expert testimony -	statements and information given by an expert on the topic Example: Forensic experts are often used to explain evidence in criminal trials. Expert testimony is used to clarify and support a technical or difficult to understand point. Expert testimony should only provide support based solely on the expertise of the individual. Personal values should not affect his or her testimony.

BLM 2.4-3 (Continued)

examples - specific instances or evidence

Example: The terms you have been reading are examples of types of supports!

Examples do not prove a point but they suggest reasons why a point is valid. Examples provide real life applications of the ideas in an essay and therefore can be powerful tools in persuading an audience. Examples must be chosen carefully to ensure that they do not bog the essay down and lead the reader off track.

comparisons /analogies - compares the similarities or differences between items, topics, points, etc.

Example: Working on an essay is like preparing for the Olympics; it takes a lot of time and a lot of hard work.

Comparisons can help clarify one's position in an essay by comparing it to the positions of others. Likewise, analogies can offer a focus for readers to ensure that the points are understood. Both can be very persuasive but should be used carefully because they can diminish the precise idea of the argument by confusing the reader about the topic being discussed.

experience - personal interaction with the topic being discussed

Example: An essay about seatbelt laws that discusses a personal experience involving an accident in which no seatbelt was worn.

Experience can be a powerful tool of persuasion because it provides a real-life situation with which the reader can identify. Experience must be used carefully because it often corrupts the credibility and tone of an essay. Experience often leads to the writer discussing his/her reaction to the topic instead of the topic itself.

ideas/opinions /theories - based on value decisions, not proven facts

Example: Teenage pregnancy is a horrible thing.

The use of ideas/opinions/theories can be a powerful persuasive tool if the writer is aware of the values of his intended audience because he can form an emotional bond with the reader. Writers must ensure that the ideas, opinions, and theories used are from relevant and credible sources. The use of ideas/opinions/theories should be limited as it can also diminish the effectiveness of an essay by failing to offer little concrete support.

The more types of support a writer uses, the more convincing an argument will be. An essay writer must maintain a balance between factual and interpretive supports to ensure that the essay remains effective and interesting. If an essay is boring it will not be read and therefore serves no purpose.

BLM 2.4-4

Identification of Types of Supports

For each of the following, indicate the type of support and whether it is based in fact or based in opinion.

Identify the Type of Support	Support	Factually-based	Opinion-based
	The crime rate can be seen by examining big cities such as Ottawa.		
	Miners extract iron ore in much the same way as bees extract honey.		
	The prime minister said that, "the national debt is a priority" with his government.		
	Ninety percent of dentists recommend flossing daily.		
	Toronto is the largest city in Canada.		
	I have had the opportunity to travel across this wonderful country.		
	Advising the patient about the possible side effects of the medication is a doctor's first concern.		
	The angle of a bullet exit wound is dependent upon the angle of trajectory as the bullet left the gun.		
	More than forty percent of women over the age of sixty have osteoporosis.		
	Canadians fought in both World War I and World War II.		
	After skidding into a parked car last winter, I became aware of the necessity of having a good set of snow tires during an Ontario winter.		
	Sir Sanford Fleming is an example of one of Canada's many great inventors.		
	Figures suggest that the majority of Canadians have a television.		
	Hurdling is the most difficult event in track and field.		
	Americans are often envious of the houses in Canada, the majority of which are built of clay brick.		
	Skin grafting is a complicated procedure that requires a physician to remove skin from one area of the body and fuse it to another area.		
	"A rose by any other name would still smell as sweet."		
	The best season of the year is autumn.		
	Statistics Canada representative, John Smith, indicated that "a great deal of Canada's children are living below the poverty line".		
	There are 365 days a year in the modern calendar.		

BLM 2.4-5

Evaluating Your Essay For Fairness and Logical Reasoning

Whenever one writes persuasively there is a risk of becoming too passionately involved to think logically and as a result the support can turn into an emotional outburst rather than clearly organized arguments. As well, some people choose to persuade using means that are not necessarily fair; rather, they rely on words that actually trick a reader. When writing a persuasive essay always check for the following common problems that can weaken your final product:

Generalizations
Do not rely on the audience to interpret your specific idea from a broad statement. Also, when generalizations are used, the writer makes a conclusion from too little evidence. Specify what you mean clearly in all of your arguments. For example: avoid generalizations like, "It's time we all get together as Canadians." This relies on the reader's interpretation of what being a Canadian is and for many that concept varies.

Arguing *ad hominem*
People can easily get sidetracked about emotional issues and in such cases tend to use arguments which appeal to prejudice or emotion rather than reason. For example: when talking about the need for taxation in local areas, the argument should not include a statement that politicians are only interested in taxation so they can use the money for themselves instead of for the general population.

Faulty Cause and Effect
There must be a direct connection between a support that is clearly proven and not just assumed because it sounds logical. For example: a study may show that there has been an increase in the cases of hospital patients getting an infection while in the hospital. Another study may show that nurses and other healthcare workers have been reported to not be thoroughly washing their hands while on the job. In the case of faulty cause and effect persuasive writing, the writer would assume that the two studies are connected and would link them without sufficient proof. There may be another reason for the increase in infections for hospitalized patients so the support has to be clearly linked by fact, not assumption.

Faulty Analogies
To understand concepts clearly, people sometimes like to link ideas they are unfamiliar with to those they readily understand, either by comparing two or more things or by linking two or more things with a few similar characteristics. Effective persuasive writing relies on comparisons and references which are logical and not too broad to be believable. For example: an essay about students and homework could incorrectly include a comparison between overworked students and soldiers in an army.

Jumping on a Bandwagon
At times it is easy to be swayed by the masses. As a result, writers jump to a conclusion that makes sense because it sounds right to the majority of people rather than ensuring that the supports used lead to a logical conclusion.

Either/Or Situations
There are usually more than two sides to an argument. Writers sometimes argue that a view is either right or wrong and do not allow for other possibilities.

Begging The Question
Effective persuasive essays do not make assertions that what their support states leads to other truths. Effective persuasive essays rely on proof for each and every statement, not assumption about the statements.

BLM 2.4-6

Credibility of Sources Checklist

Title: Author:
Copyright Information:

Check the appropriate box for each question. Total your *Yes* responses and give the source a mark out of 10 for credibility.

Currency	***Yes***	***No***
Is the copyright recent?	☐	☐
Is the information up to date?	☐	☐
Expertise		
Is the author an expert?	☐	☐
Does the author have the appropriate credentials?	☐	☐
Reliability		
Is the source trustworthy?	☐	☐
Does the writing seem accurate and believable?	☐	☐
Objectivity		
Is the writing bias and stereotype free?	☐	☐
Does the writing appear to be as objective as possible?	☐	☐
Balance		
Does the author's support for the opinion appear balanced?	☐	☐
Does the author use a variety of different types of supports?	☐	☐

/10

BLM 2.5-1

Montreal Trees

Anne Cimon

Literature Study

Word Study

L'Enfer, c'est l'autre	They are hell, those others
souche-Français	French trunk

Comprehension Questions

1. How does Cimon view Montreal a) in the past; and b) in the present?
2. How does the poet use the image of trees to convey her view of change and language in Montreal? Be specific.
3. What issues are raised in the poem and what value systems influence these issues?
4. Identify and explain two allusions made in the poem.
5. What is the tone of the poem? How does it influence the message?

Journal Response

Based on what the authors of "Montreal Trees" and "Does Anybody Hear" say about the destruction of natural environments through urbanization and industry, discuss what you see are the pros and cons of technology and its impact on the natural world.

BLM 2.5-2

Words for Humanity

Imagine that you are either a famous poet or a songwriter. You feel passionately about a current environmental or social issue and wish to captivate and motivate your audience to take action to help solve the problem. To do so you have chosen to use the format you have been made famous for to write a persuasive piece.

Steps

1. Examine your Issues Web and choose an environmental or social issue that concerns you.
2. Determine your target audience(s) and brainstorm effective methods of reaching this audience using your chosen format. You will need to identify your chosen audience on the title page of your finished product.
3. Research the issue. Be sure to find credible sources which can be easily understood by your audience. Include a minimum of three sources, using two different types. You will submit your research notes with the finished product so be sure that they are well organized and that all pertinent information is clearly stated.
4. Use the writing process (BORDER), your knowledge of rhetorical devices, persuasive language and the information gathered in your research to write either a poem or song lyrics. Your poem or song lyrics must include language that captures your audience's attention, informs them of the issue and motivates them to take action.
5. Your poem/song lyrics must be a minimum of 20 lines. The poem/song lyrics must employ a definite rhythm and structure. The poem must include poetic devices (alliteration, metaphor, simile, imagery, etc.) and an appropriate and effective tone.
6. Provide a Works Cited that lists (in proper format) the sources you have employed.

Submit (in this order)

1. Title page
2. Good copy of your poem/song lyrics
3. Works Cited list
4. Edited copy of your poem/song lyrics
5. Outline
6. Brainstorming
7. Research notes

BLM 2.5-3

Rating Scale For a Persuasive Poem

Content /10
(a specific issue is addressed fully, the stand on the issue is clearly represented, the stand is supported with your researched material, a suggested course of action is apparent, the content is appropriate for the intended audiences, etc.)

Style /8
(words have been carefully selected for meaning and effectiveness, rhetorical and poetic devices are used, tone is persuasive, the writing is emotionally appealing, etc.)

Organization /4
(logical progression of ideas, definite rhythm is employed, a definite structure is apparent, ideas are coherent and clearly presented, etc.)

Mechanics /3
(the writing adheres to the rules of standard use of Canadian English)

TOTAL /25

BLM 2.5-4

Rating Scale for Works Cited Format

Indented /1
(all entries show proper indentation as needed)

Correct order /2
(all information is presented in the proper sequence)

Alphabetized /1
(all entries are listed in alphabetical order)

Punctuation /3
(all punctuation is utilized correctly; no punctuation is missing)

Complete /2
(all required sections are included for sources cited)

Sources /1
(all sources used have been listed)

TOTAL /10

BLM 2.5-5

Credibility of Sources - Teacher Checklist

	Excellent (4)	Good (3)	Satisfactory (2)	Poor (1)
Currency - the sources are up to date	☐	☐	☐	☐
Expertise - the authors have the appropriate credentials	☐	☐	☐	☐
Reliability - the sources are trustworthy	☐	☐	☐	☐
Objectivity - the sources are as objective as possible	☐	☐	☐	☐
Balanced - the authors' supports appear balanced	☐	☐	☐	☐

TOTAL **/20**
divided by 2 = **/10**

BLM 2.6-1

What Makes a Good Persuasive Essay?

Priorities

1. **A choice of topic that is valuable for debate:** The issue must be one that is arguable on many levels and is not just an emotional issue. (For example, the statement, "Broccoli is better than cauliflower" is not a valid persuasive topic. It is too broad a topic and could refer to many different areas of debate about the two foods. A stronger, more valid persuasive topic about broccoli and cauliflower would be a stand that can be supported with fact. "Broccoli, based on its nutritious value, is a better choice of food than cauliflower." Support can be used in the second statement to prove the stand is correct.)
2. **A clear, concise standpoint on the topic at hand.** To effectively argue for your point, your point must be stated so that there is no misinterpretation of what you intend to defend. The language of your thesis statement (your opinion/what you will argue) should be strong, confident, and contain no wording or phrases that could suggest a swaying of your views from one side to the other.
3. **Evidence that is clear, valid, logical, and pertinent to the topic at hand.** All the strength of your persuasion is a direct result of the evidence you use to support your stand and the wording you use to present your stand. Evidence is found from a variety of sources such as: statistics, facts, examples, expert opinions, reasons, etc.

Once you have gathered the three necessary components for a persuasive essay as listed above you need to follow a winning format for presenting them. The breakdown for persuasive essay writing structure is as follows:

1. The opening paragraph(s):
   - gains the reader's attention to the issue you will argue
   - provides some background to the issue
   - may include a brief background of why you hold a specific belief and why the issue is important to you
   - includes the thesis statement, stating your assertion or position clearly
   - includes an overview of the arguments you will use to prove your stand is a valid and logical one
2. The body of the persuasive essay:
   - has a dual purpose a) to present your own arguments
     AND b) to acknowledge opposing viewpoints but to overpower their strength with your refutation
   - provides strong arguments for your thesis statement
   - utilizes facts, statistics, expert opinions, examples, etc. to strengthen your arguments
   - uses rhetorical language, persuasive phrasing, and mature tone to strengthen and unify your arguments
   - organizes the arguments in terms of their strength. Start with one of your strongest arguments and follow with one that has the least force. The oppositions' views enter at this point and are refuted in an attempt to help the opposition see the logic of your side. Close the body of the persuasive essay by stating the final argument you have. This should also be one of the strongest arguments you have saved from the list of support you compiled in defense of your thesis. An alternate closure to the body of the persuasive essay may include proposing a reasonable solution for the issue you have been arguing about.
3. The conclusion of a persuasive essay:
   - brings the essay to a logical conclusion
   - reaffirms the writer's position
   - ends in a way that prompts the reader to change his/her thinking or take a certain course of action

BLM 2.6-2

Persuasive Essay Writing and the Great Canadian Game of Hockey

A persuasive essay is written to convince an audience to think in a certain way or to take a particular action. This is done through the use of persuasive language and logical, well-supported arguments. A persuasive essay requires you to:

(a) form an opinion (a personal feeling or belief) about an important subject; and
(b) provide support or prove your opinion.

How the Steps for Writing a Persuasive Essay are liking Picking a Winning Team in Hockey:

Writing a Persuasive Essay	Picking a Winning Team
1. Study and research both sides of a controversial issue.	1. Study and research the playing records of both teams.
2. Make a list of pros and cons for the issue.	2. Make a list of the strengths and weaknesses of each team.
3. Pick a side and develop your thesis statement.	3. Based on your list decide and state clearly which team you think would win.
4. Make a case for the defense of your thesis – develop criteria and valid support.	4. Be able to explain your choice for a winning team based on facts, statistics, players' records/histories, etc.
5. Consider opposing viewpoints and examine them for their strengths and prepare to refute them. You demonstrate recognition that others have strong views but you must show, through logical reasoning, that your views are more valid.	5. Think of reasons why others would choose a different team. Consider their arguments and refute them. E.g., a player may be strong but he does not work well as part of a team.
6. Organize your arguments into an outline.	6. Think of a logical order in which you would present your side to others about your choice of a team.
7. Review your arguments carefully for fairness and effectiveness. Have you chosen arguments which are the strongest support for your view and which rely on truths, not opinions?	7. Review your reasons for your choice of a team and be sure that you have evaluated all the facts, statistics, histories, etc. to ensure you have made the right choice.
8. Use rhetoric in your persuasive language. This is a style of writing which relies on words and phrases that help to strengthen your view and your support. Rhetoric is the winning link you can use to tie all of your researched support together so that in a written essay, readers are left with no choice other than to comply with your logical and mature point of view.	8. Present your choice of a winning team in a style that is not confrontational but rather is calm, logical and shows an understanding of the opposition. Your support and arguments for your choice is already prepared and, if you have followed the steps outlined, those arguments and supports are enough to convince anyone that you are correct.

BLM 2.6-3

Persuasive Essay Outline Framework

Use this outline framework as an organizational guide when writing persuasive essays.

Introduction: background of topic (e.g., The United Nations...)

Thesis: your standpoint concerning the issue this outline is about

Criterion 1: the initial point supporting your stance
(This initial point should be of medium intensity. Make the audience think...)

support (a)

(b)

(c)

Criterion 2: the second point supporting your stance
(This point should be your weakest argument; valid, but not your best.)

support (a)

(b)

(c)

Criterion 3: one argument opposing your stance on the issue
(At this point your arguments will refute using rhetoric and persuasive language.)

support (a) support from your stance which refutes the opposition's point

(b) additional support from your stance to refute opposition

(c) final support from your stance used to refute opposition

Criterion 4: your third and final point supporting your stance on the issue
(Use your strongest point here; send your message to your reader loudly and clearly.)

support (a)

(b)

(c)

Conclusion:

BLM 2.6-4

Persuasive Essay Assessment Rubric

Achievement Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge and Understanding The student: - demonstrates understanding of relationships among facts, ideas, and concepts (with focus on supporting the central idea of the essay).	- supports central ideas with factual information, statistics, examples, reasons, or expert opinions that are somewhat relevant	- supports central ideas with factual information, statistics, examples, reasons, or expert opinions that are somewhat relevant and accurate	- supports central ideas with factual information, statistics, examples, reasons, or expert opinions that are relevant, accurate, credible and sufficient	- supports central ideas with factual information, statistics, examples, reasons, or expert opinions that are relevant, accurate, sufficient, credible and compelling
- demonstrates understanding of relationships among facts, ideas, and concepts (with focus on supporting the central idea of the essay by presenting and rebutting an opposing opinion).	- rebuts an opposing idea with factual information, statistics, examples, reasons, or expert opinions that are somewhat relevant	- rebuts an opposing idea with factual information, statistics, examples, reasons, or expert opinions that are somewhat relevant and accurate	- rebuts an opposing idea with factual information, statistics, examples, reasons, or expert opinions that are relevant, accurate, credible, and sufficient	- rebuts an opposing idea with factual information, statistics, examples, reasons, or expert opinions that are relevant, accurate, sufficient, credible, and compelling
Thinking and Inquiry The student: - demonstrates critical thinking and inquiry skills (with a focus on formulating a valid and clearly-stated opinion in a persuasive essay).	- thesis statement is present yet vague, simplistic, or unclear	- thesis is present yet conventional and focusses the essay somewhat	- thesis is formulated and demonstrates a clear opinion.	- thesis is well-formulated, insightful, and demonstrates a clear, precise, and credible opinion. It focusses the essay forcefully

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 2.6-4 (Continued)

Achievement Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Communication The student: - communicates for different audiences and purposes.	- uses an informal tone with limited diction and style	- uses a formal tone and diction and style are somewhat consistent	- uses a formal tone; diction and style are consistent and appropriate	- effectively uses a formal tone, appropriate diction, terminology, and style
- communicates ideas persuasively.	- limited attention given to persuasive language	- some persuasive language and an attempt to use rhetorical devices	- persuasive language and rhetorical devices used	- persuasive language and rhetorical devices are creatively and effectively used
- communicates information and ideas with a focus on supporting the central idea of the essay.	- limited organization of ideas in the essay as a series of random points	- organizes ideas in essay somewhat logically into paragraphs, using topic sentences and persuasive essay format	- organizes ideas in essay clearly, logically, and coherently in persuasive essay format	- organizes ideas in essay clearly, logically, coherently, and in a unified manner in a persuasive essay format
Application The student: - applies writing process.	- limited evidence of preplanning submitted; appears rushed	- some steps of process evident	- good use of all steps of writing process	- thorough use of all steps of the writing process; revisions done
- applies correct documentation.	- documents sources providing basic information	- documents sources somewhat accurately and completely and attempts to use a standard documentation format	- documents sources completely with some errors in application of a standard documentation format	- documents sources completely and accurately in standard documentation format
- applies language conventions (spelling, grammar, punctuation).	- several major and minor errors are evident and occasionally interfere with the reader's understanding	- a few major and minor errors are evident and occasionally interfere with the reader's understanding	- some minor errors are evident but do not interfere with reader's understanding	- few minor errors are evident and meaning is clear

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 2.6-5

Rating Scale for Works Cited Format

Indented (all entries show proper indentation as needed)	/1
Correct Order (all information is presented in proper sequence)	/2
Alphabetized (all entries are listed in alphabetical order)	/1
Punctuation (all punctuation is utilized correctly; no punctuation is missing)	/3
Complete (all required sections are included for sources cited)	/2
Sources (all sources used have been listed)	/1
TOTAL	**/10**

BLM 2.7-1

Components of a Formal Debate

What are the reasons for a debate?

- Debates allow a formal method for presenting both sides of a controversial issue before an audience.
- Debates allow people the opportunity to discuss their opinions in a controlled and productive forum.

Who are the players?

- Affirmative side: consists of one or more team members whose goal is to present arguments which are for the issue.
- Negative side: consists of one or more team members whose goal is to present arguments which are against the issue.
- Recorder: one person per team who maintains the organization of arguments, prepares rebuttals for the debate speakers, and presents the opening and closing statements.

Debate Terminology:

affirmative - the side arguing in support of the issue.
negative - the side arguing against the issue.
question - every debate is based upon a question with two opposing viewpoints about an issue.
rebuttal - a response to a point raised which weakens the validity and strength of that point.
point of order - when a question is raised concerning the proper running of a debate. The point of order is addressed to the moderator and is posed by any one of the team members.
moderator - a person whose task is to ensure that proper debate procedures occur. For example: keeping track of time, ensuring people speak in turn.
judges - a select group of people whose job it is to listen to both sides of the debate, record arguments/supports to determine the points gained, and tally points to determine the overall winners of the debate.
a round - consists of one speech from each side.
opening statement - an introduction of the debate issue in which the initial criteria for both sides of the debate are introduced in a way that is persuasive and appealing to the judge's and audience's emotions.
closing statement - summation of arguments and the last opportunity to persuade the judges and the audience members to believe your standpoint is the strongest on the issue debated.

BLM 2.7-1 (Continued)

Rules of a debate:

- The affirmative side begins a debate.
- During the debate only one person may speak at a time. This person must be acknowledged by the judge(s) before s/he begins to speak.
- If an individual speaks without the permission of the judge(s) his or her team will lose one point. If the same individual speaks out of turn again, s/he will be disqualified from the remainder of the debate.
- Each speaker will be given a time limit during which they may present their argument or respond to the opposing team's previous argument. The speaker must stop immediately at the sound of the buzzer. If a speaker continues to speak after the buzzer his or her team will lose one point. If s/he continues speaking after the judge has reprimanded him or her, s/he will be disqualified for the debate.
- Each speaker must present one argument and respond to one argument presented by the opposing team.
- The team recorder may not present any arguments, nor respond to any arguments during the debate. The team recorder's role is to present the opening and closing statements. The recorder may communicate with team members and the judge in writing only.
- Each team must submit an order of speakers to the judge(s) before the debate begins. This order may be changed during the debate by the team's recorder but must be done so before the judge acknowledges the team's next speaker.
- The judge(s) will award points according to the validity and effectiveness of the arguments and the rebuttals to the arguments presented by each team.
- The rulings of the judge(s) are final. Any argument will disqualify a team.
- Anyone arriving late for the debate will not be admitted.

Layout of a debate (the procedure):

Opening Statements:	
Opening statement: affirmative team (A)	2 minutes
Opening statement: negative team (N)	2 minutes
Rounds:	
A - 1st argument (A-1)	2 minutes
N - 1st rebuttal to A-1	2 minutes
N - 1st argument (N-1)	2 minutes
A - 1st rebuttal to N-1	2 minutes
A - 2nd argument (A-2)	2 minutes
N - 2nd rebuttal to A-2	2 minutes
N - 2nd argument (N-2)	2 minutes
A - 2nd rebuttal to N-2	2 minutes
Closing Statements:	
Closing statement: affirmative team (A)	2 minutes
Closing statement: negative team (N)	2 minutes
Decision:	
Judge's tally and ruling	3 minutes

BLM 2.7-2

Preparing for a Formal Debate

STEPS:

1. As a group, identify a debatable issue.
2. Determine a clear, strong question on this issue.
3. Once you have established a question, determine who will argue for the affirmative side and who will argue for the negative side.
4. Modify the question so that it becomes a clear, concise statement presenting a positive statement about your stand on the issue, whether affirmative or negative.

For example:		
	1. issue:	teenager's curfew
	2. question:	Should teenagers be given a curfew?
	3. modified:	Teenagers need curfews for their own protection.

5. Begin research to gather support for your position on the issue.

   Suggested types of supports and resources:

Internet	case studies	E-library	primary sources	
statistics	examples	interviews	CD-ROM facts	library

   NOTE: Keep track of all gathered materials, including bibliographic information as all of your research material will be placed in a research folder, with an annotated bibliography attached to the front. This will be submitted to the teacher on the day of your debate and will be used by other members of the class as a research source.
6. Organize and evaluate the contents of all of the support you have gathered. Discard any material that is irrelevant but save any material the opposition could use in order to help you plan your rebuttals.
7. Determine who will take the role of the first speaker, second speaker and recorder.
8. Choose two strong arguments that support your issue. Each speaker needs to choose one of the arguments and prepare a speech to be presented during the formal debate. Once written, revise the arguments for strength, logic, organization, and coherence. Place both arguments in order so that they will have the greatest impact on the audience and judge(s). (Suggested order: the second strongest argument is presented first and the strongest argument is saved until last. This ensures that you end the debate on a powerful note.)
9. Practise the delivery of speeches. Focus during the practice on including not only the arguments and rebuttals that have been prepared but also on the manner, style and language that will be used during the presentation.

   HINT: Use rhetorical devices, biased language, persuasive tones and the strong oral skills that you have been learning about and practising throughout this unit.
10. The recorder needs to prepare a number of rebuttals based on the research gathered and based on the expected arguments from the opposing team.
11. On the day of your debate come prepared. You will:
    (a) submit your research folder, complete with an annotated bibliography attached to the cover;
    (b) dress appropriately;
    (c) arrive early so you can review and practise with your group and be ready to present;
    (d) follow the rules outlined by the moderator of your debate;
    (e) accept the ruling of the judges with dignity, decorum, and courtesy.

BLM 2.7-3

Debate Group Checklist

Planning and participating in a class debate requires research, organization and presentation skills. In order to make your debate successful, check over the following list with your debating team and ensure that you have a winning plan!

	AREAS OF CONCERN	YES	NO
RESEARCH:			
1.	We have found a variety of sources on our topic.	☐	☐
2.	Our research has been thorough.	☐	☐
3.	Our sources are credible and valid.	☐	☐
4.	Sources found have offered a variety of types of supports.	☐	☐
5.	We have tried to get both primary and secondary research.	☐	☐
6.	Each of us has reviewed the sources and made notes toward organizing ideas.	☐	☐
7.	Research notes are organized into a research folder and clearly labelled and identified.	☐	☐
8.	An annotated bibliography that will be helpful to anyone researching	☐	☐
	our topic is complete and in our research folder.	☐	☐
ORGANIZATION:			
1.	Each team member is aware of his or her role in the debate.	☐	☐
2.	Strongest arguments are identified. These are organized so that they will have the greatest possible impact on the audience.	☐	☐
3.	Support is organized into logical and concise arguments.	☐	☐
4.	Rebuttals to opposing arguments are prepared.	☐	☐
5.	Arguments are practised and timed.	☐	☐
6.	Information is organized and accessible so that an unexpected rebuttal can be prepared during the debate.	☐	☐
7.	Each team member has prepared to anticipate and record the other side's arguments. Each team member is ready to look for an opportunity to turn the opponents' arguments against them.	☐	☐
THE DEBATE:			
1.	All team members have reviewed the debate format.	☐	☐
2.	All team members have practised facial expressions and body language when speaking formally.	☐	☐
3.	All team members have incorporated rhetorical devices and persuasive language in their arguments.	☐	☐
4.	Team members have practised using emphasis, inflection, intonation and the use of dramatic pauses.	☐	☐
5.	Team members have thought about how to use pace and volume effectively.	☐	☐
6.	Team members have planned an appropriate attire for the debate day.	☐	☐
7.	Your team has planned an interesting opening that clearly states your team's position.	☐	☐
8.	Your team has planned a summary of main points.	☐	☐

BLM 2.7-4

Debater's Role - Debate Assessment Rubric

Student Name: Date:

Achievement Criteria	Level 1 50-59%	Level 2 60=69%	Level 3 70-79%	Level 4 80-100%
Knowledge and Understanding The student: - demonstrates understanding of relationships among facts, ideas, and concepts (with focus on support for an argument).	- supports argument with factual information, statistics, examples, reasons, or expert opinions that are somewhat relevant	- supports argument with factual information, statistics, examples, reasons, or expert opinions that are somewhat relevant and accurate	- supports argument with factual information, statistics, examples, reasons, or expert opinions that are relevant, accurate, credible, and sufficient	- supports argument with factual information, statistics, examples, reasons, or expert opinions that are relevant, accurate, sufficient, credible, and compelling
- demonstrates understanding of relationships among facts, ideas, and concepts (with focus on supporting the central idea of the debate by rebutting an opposing argument).	- rebuts opposing argument with factual information, statistics, examples, reasons or expert opinions that are somewhat relevant	- rebuts opposing argument with factual information, statistics, examples, reasons, or expert opinions that are somewhat relevant and accurate	- rebuts an opposing argument with factual information, statistics, examples, reasons, or expert opinions that are relevant, accurate, credible, and sufficient	- rebuts opposing argument with factual information, statistics, examples, reasons, or expert opinions that are relevant, accurate, sufficient, credible, and compelling
Thinking and Inquiry The student: - demonstrates critical thinking and inquiry skills (with a focus on formulating valid and clearly-stated arguments).	- formulates and presents basic arguments	- formulates and presents arguments somewhat clearly and logically	- formulates and presents thoughtful arguments clearly and logically	- formulates and presents insightful arguments clearly, concisely, logically, and convincingly

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 2.7-4 (Continued)

Achievement Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Communication The student: - communicates for different audiences and purposes with a focus on language and style.	- uses an informal tone and limited diction and style	- uses a formal tone and diction and style are somewhat inconsistent	- uses a formal tone; diction and style are consistent and appropriate	- effectively uses a formal tone, appropriate diction, terminology, and style
- communicates for different audiences and purposes with a focus on rhetorical devices.	- uses few rhetorical devices to support arguments	- uses some rhetorical devices appropriately to support arguments	- uses rhetorical devices appropriately to support arguments	- uses rhetorical devices effectively and creatively to support arguments
- communicates information and ideas with a focus on supporting the central idea of the debate.	- attempts use of structure or appropriate patterns to organize arguments	-uses structure and patterns to organize arguments	- organizes arguments clearly, logically and coherently	- organizes arguments logically, coherently and effectively
Application The student: - applies oral communication techniques with a focus on verbal and nonverbal speaking techniques such as tone, pace, body language, facial expression, inflection, volume.	- uses few verbal and nonverbal techniques.	- uses some verbal and nonverbal techniques.	- uses verbal and nonverbal techniques appropriately.	- uses verbal and nonverbal techniques to create a special effect or impact.

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 2.7-5

Persuasive Debate – Peer Evaluation

Award points for each team as follows:

Opening statement - maximum 2 points	1 point if the position and arguments are clearly stated 1 point if the opening statement is intriguing
Arguments 1 and 2 - maximum 4 points each	1 point for clearly stating an effective argument ½ point for each valid proof of argument (to a maximum of 2 points) 1 point for the use of effective tone, rhetorical devices and persuasive language
Closing summation - maximum of 2 points	1 point for clearly summarizing the position, arguments and proofs 1 point for a hard-hitting and persuasive concluding statement

Team 1 - Affirmative side	**Points Awarded**	**Team 2 - Negative Side**	**Points Awarded**
Opening Statement - Speaker: Comments:	1 2	Opening Statement - Speaker: Comments:	1 2
Argument 1- Speaker: Comments:	1 2 3 4	Rebuttal 1 - Speaker: Comments:	1 2 3 4
Rebuttal 1 - Speaker: Comments:	1 2 3 4	Argument 1 - Speaker: Comments:	1 2 3 4
Argument 2 - Speaker: Comments:	1 2 3 4	Rebuttal 2 - Speaker: Comments:	1 2 3 4
Rebuttal 2 - Speaker: Comments:	1 2 3 4	Argument 2 - Speaker: Comments:	1 2 3 4
Summation - Speaker: Comments:	1 2	Summation - Speaker: Comments:	1 2

BLM 2.7-6

Recorder's Role - Debate Assessment Rubric

Student Name: Date:

Achievement Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge and Understanding The student: - demonstrates understanding of relationships among facts, ideas, and concepts (with focus on introducing and explaining arguments).	- introduces and explains argument with factual information, statistics, examples, reasons, or expert opinions that are somewhat relevant	- introduces and explains argument with factual information, statistics, examples, reasons, or expert opinions that are somewhat relevant and accurate	- supports argument with factual information, statistics, examples, reasons, or expert opinions that are relevant, accurate, credible, and sufficient	- introduces and explains argument with factual information, statistics, examples, reasons, or expert opinions that are relevant, accurate, sufficient, credible, and compelling
Thinking and Inquiry The student: - demonstrates inquiry skills (with a focus on planning, assessing and summarizing information relevant to an issue.	- attempts to plan, assess and summarize information	- plans, assesses and summarizes information somewhat clearly and logically	- plans, assesses and summarizes information clearly and logically	- plans, assesses and summarizes information insightfully, clearly, concisely, logically, and convincingly
- demonstrates critical thinking skills with a focus on analysing information during the debate and planning unexpected rebuttals.	- minimal ability to analyse, plan and rebut information	- some analysing and planning of information with an attempt at a rebuttal	- information is analysed, planned and a clear rebuttal is presented	- information is thoroughly analysed and a clear, concise and well-organized rebuttal is presented

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 2.7-6 (Continued)

Achievement Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Communication The student: - communicates for different audiences and purposes with a focus on language and style.	- uses an informal tone and limited diction and style	- uses a formal tone and diction and style are somewhat consistent	- uses a formal tone; diction and style are consistent and appropriate	- effectively uses a formal tone, appropriate diction, terminology, and style
- communicates for different audiences and purposes with a focus on rhetorical devices.	- uses few rhetorical devices to introduce and summarize an issue	- uses some rhetorical devices appropriately to introduce and summarize an issue	- uses rhetorical devices appropriately to introduce and summarize an issue	- uses rhetorical devices effectively and creatively to introduce and summarize an issue
- communicates information and ideas with a focus on supporting the central idea of the debate.	- attempts use of structure or appropriate patterns to organize information	- uses structure and patterns to organize information	- organizes information clearly, logically and coherently	- organizes information logically in a manner that produces the greatest persuasive effect
Application The student: - applies oral communication techniques with a focus on verbal and nonverbal speaking techniques such as tone, pace, body language, facial expression, inflection, volume, etc.	- uses few verbal and nonverbal techniques	- uses some verbal and nonverbal techniques	- uses verbal and nonverbal techniques appropriately	- uses verbal and nonverbal techniques to create a special effect or impact

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Unit 3: Diversity

Time: 23 hours
Unit Developers: Mark McKechnie, Nora Christos, Sheri McCready
Development Date April 2000

Unit Description

Students want to make sense of the world around them so that they feel that they belong. Through the examination of patterns, students will explore and analyse issues of inclusion and exclusion. Examining literary, media, and mythic texts will give students the opportunity to explore the impact of exclusion and the power of inclusion. Students will learn how media texts create misconceptions and stereotypes about human diversity, and thereby help to maintain hurtful practices. Through critical analysis of these texts, students will explore their underlying assumptions, values, and beliefs. These skills give students the tools to become caring, compassionate, and creative individuals in our global community. The power of literature will give students the opportunity to discover solutions for the negative consequences of stereotyping. In essence, students will learn that human diversity is a strength and that there is unity in diversity. Students will apply their new knowledge and skills by creating a personal multi-genre anthology as an exploration of human diversity.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies
Overall Expectations: LIV.02D, WRV.03D, WRV.04D, WRV.05D, LGV.01D, LGV.02D.
Specific Expectations: LI1.01D, LI1.02D, LI1.03D, LI1.04D, LI1.05D, LI1.06D, LI1.07D, LI3.01D, LI3,02D, WR1.03D, WR2.01D, WR2.03D, WR2.04D, WR3.01D, WR3,03D, WR4.04D, WR5.02D, WR5.03D, WR5.04D, WR5.06D, LG1.03D, LG1.04D, LG1.05D, LG1.06D, LG1.07D, LG2.01D, LG2.02D, LG2.08D, MD1.01D, MD1.02D, MD1.03D.

Subtask (Activity) Titles (Time + Sequence)

Subtask 1	Our Self-perceptions	144 minutes
Subtask 2	Stories That Shape Us	360 minutes
Subtask 3	The Modern Short Story	360 minutes
Subtask 4	Stories That Shape Us Now	360 minutes
Subtask 5	Personal Anthology	144 minutes

Unit Planning Notes

- It is highly recommended that anti-discrimination consultants and resource individuals in your Board or community be contacted to provide support to this timely work. In addition, School Resource Centres and Student Services have valuable learning resources for this unit. This support assures affirmation of all students.
- It is recommended that for this unit, teachers/facilitators/department heads purchase single copies of anthologies of literature from around the world.
- Blackline Masters may be useful tools for time management. Teachers may wish to refer to specific learning strategies as a way to set goals with students. In addition, teachers may wish to refer to IEPs for specific accommodations.
- Teachers may also wish to share the rubrics for each assignment with students in advance, or they may have students design their own rubrics (self/peer assessment).

- Information from the Internet must be screened by teachers.
- To address the language/grammar expectations highlighted on BLM 1.2-3, teachers continue to incorporate mini-lessons as suggested in Unit 1.

Prior Knowledge Required

- Unit 2: Voices
- *The Ontario Curriculum, Grades 9-10, English, 1999*
- Grade 9 English Course Profile- Academic, 1999

Task Summary

Students analyse literary, mythic, and media works to explore and interpret our multicultural society. They read and write frequently at home and at school for both formative and summative purposes.

To begin the unit, students write a number of journal responses exploring their perceptions of issues such as belonging, power, privilege, and identity. They write analyses of pattern, purpose, and characteristics in myths, legends, and stories. They make a creative oral presentation on modern short stories based on the critical and analytical skills developed in this task. Students also analyse modern dramas and sitcoms and write a review applying their emerging knowledge, values, and beliefs. Finally, students design a multigenre anthology in which they make creative decisions about point of view, format, and stylistic conventions. The anthology comprises a television review, a myth, and a final journal entry.

Students continue the Independent Reading component begun in Unit 1 by reading a book connected to the theme "Diversity" in preparation for Unit 5. They maintain their reading response journal and conference with the teacher.

Culminating Activity

As a culminating task, students prepare a personal anthology of their writing: two shaped pieces from their journal (poem, letter, monologue), a myth, and a review of a television program. After peer editing, students use computer technology to publish their work

Resources

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Anderson, D. *Teaching and Learning Styles: 4MAT: A Unit of Study of Advanced Level English.* Toronto: OSSTF.

Antiracism and Ethnocultural Equity in School Boards: Guidelines for Policy Development and Implementations. Ministry of Education and Training, 1993.

Anti-Racism, Multiculturalism, and Native Issues Centre. *Cultural Profiles: Ethnic Groups.* Faculty of Social Work, University of Toronto, 1998.
An informative series of booklets about various ethnic groups.

Armstrong, T. *Multiple Intelligences in the Classroom.* Virginia: Association for Supervision and Curriculum Development, 1994.

Bandler, R. and J. Grinder. *Reframing: Neuro Linguistic Programming and the Transforming of Meaning.* Moab, UT: Real People Press, 1982. ISBN 0-911226-24-9

Brown, J. and E. Stephens. *United in Diversity: Using Multicultural Young Adult Literature in the Classroom.* NCTE, 1998. ISBN 0814155715

Chideya, F. *Don't Believe the Hype: Fighting Cultural Misinformation About African Americans.* Plume, 1995. IBSN 0452270960

Chong, D. *The Penguin Anthology of Stories by Canadian Women.* Penguin, 1989. ISBN 0-670-87633-X

Clarke, J. *Building Self-Esteem and Responsibility Through Cooperative Small Group Learning.* Bellevue, WA: Bureau of Education and Research.

Clarke, J., R. Wideman, and S. Eadie. *Together We Learn: Cooperative Small Group Learning.* Scarborough: Prentice Hall, Canada Inc., 1989. ISBN 0-13-924556-1

Colchie, T. *A Hammock Beneath the Mangoes: Stories from Latin America.* Penguin, 1998. ISBN 0-525-93367-0

Connecticut's Pomperang Region School District 15. *A Teacher's Guide to Performance-Based Learning.* USA: Association for Supervision and Curriculum Development, 1996.

Danielson, Charlotte. *Enhancing Professional Practice.* Virginia: Association for Supervision and Curriculum Development, 1986.

Danks, C. and L. Rabinksy. *Teaching for a Tolerant World.* NCTE., 1999. ISBN 0-8141-5289-9

DuGay, P. and S. Hall. *Doing Cultural Studies: The Story of the Sony Walkman.* London: Sage, 1997.

Dunning, S. and W. Stafford. *Getting the Knack.* United States: National Council of Teachers, 1992.

Forgarty, R. *How to Integrate the Curricula.* Palatine, IL: IRI/Skylight Publishing, Inc., 1991.

Goleman, D. *Emotional Intelligence: Why It Can Matter More Than IQ.* New York: Bantam, 1995.

Golub, J. *"Activities for an Interactive Classroom"*. Illinois: National Council of Teachers of English, 1994.

A Guide to Key Antiracism Terms and Concepts, 2nd Edition.
Ontario Antiracism Secretariat, Ministry of Citizenship

Hutchinson, J. *"Teaching Literature in High School: The Novel"*. Illinois: National Council of Teachers of English, 1995.

Lester, J. *Diverse Identities: Classic Multicultural Essays.* NTC, 1995. ISBN 0844258849

Lewin, L. and B. Shoemaker. *Great Performances.* USA: Association for Supervision and Curriculum Development, 1998.

Marlyn, J. *Under the Ribs of Death.* McClelland & Stewart, 1996. ISBN 0-7710-9866-9
This novel examines the experience of a Hungarian immigrant as he struggles to become a "real Canadian".

Marzano, R. *Assessing Student Outcome: Performance Assessment Using the Dimensions of Learning Model.* Alexandria, VA: Association for Supervision and Curriculum Development, 1993. ISBN 0-87120-225-5.

McKelvey, B. *Demystifying Thinking: A Practical Handbook for Teachers.* Toronto: Prentice Hall Canada, 1995.

Ministry of Education and Training. *Media Literacy.* Toronto: Ministry of Education, 1989.

Ministry of Education and Training. *Media Literacy Resource Book.* 1989.
Intermediate and Senior Divisions.

Moses, D. *Anthology of Canadian Native Literature in English.* Oxford University Press, 1998. ISBN 0195412826

Neumann, B. and H. McDonnell. *Teaching the Short Story: A Guide to Using Stories form around the World.* USA: National Council of Teachers of English, 1996.

O'Connor, K. *How to Grade for Learning.* USA: Skylight Training and Publishing Inc., 1999.

OSSTF. *Mindscapes: Teaching for Multiple Intelligences.* Toronto: Educational Services Committee, 1997.

Out of the Fire: A Play about Violence in Schools. Theatre Complete: QECVI Kingston.
This short video examines the causes of violence in schools and offers suggestions for prevention.

Playing Fair: Carol's Mirror. National Film Board of Canada, 1992. C 9191 131

Queen's Anti-Racism Review. *Crossing Barriers: Diverse Minds Speak Out Anti-Racism Review 1997.* Vol. 2

Robinson, J. and R. Bowman. *Building Cultural Bridges*. 1997. ISBN 1-879639-47-5
National Education Service Resource Package

Root, R. and M. Steinberg. *"Those Who Do, Can"*. Illinois: National Council of Teachers, 1996.

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Segal, A. *Caribbean Literature*. National Textbook Company, 1998.

Slapin, B., D. Seale, and R. Gonzales. *How to Tell the Difference: A Checklist for Evaluating Children's Books for Anti-Indian Bias*. Oyate, 1995. ISBN 0962517550

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Sternberg, R. *Beyond IQ: A Triarchic Theory of Human Intelligence*. Cambridge: Cambridge University Press, 1995. ISBN 0-521-26254-2

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Taylor, D. *Funny, You Don't Look Like One: Observations from a Blue Eyed Ojibway*. Theytus Books Ltd., 1996. ISBN 0919441084

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http://www.jamestownpublishers.com

Thomson, J. *Understanding Teenagers' Reading: Reading Processes and the Teaching of Literature*. New York: Nichols Publishing Company, 1987.

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Winzer, M. *Children with Exceptionalities: In Canadian Classrooms*. Scarborough: Prentice Hall, 1995. ISBN 0-205-19754-X.

Wonder, J. and P. Donovan. *Whole Brain Thinking: Working From Both Sides of the Brain To Achieve Real Job Performance*. NY: Ballantine, 1984. ISBN 0-345-32204-5

Worley, D. *African-American Literature: An Anthology*. National Textbook Company, 1997. ISBN 0844259241

Subtask 1: Our Self-perceptions

Time: 144 minutes

Description

Students examine their own values and belief systems, as a stepping stone for discussion about the nature of diversity. They become aware of underlying assumptions in their personal beliefs. Students begin with written and verbal explorations of their own perceptions. Guided by a series of critical analysis questions, they record their ideas in an ongoing response journal.

Strand(s) and Expectations

Strand(s): Writing, Language

Overall Expectations

LGV.02D - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as dramatizing, presenting, and debating, for a variety of purposes and audiences.

Specific Expectations

WR1.03D - sort and label information, ideas, and data; evaluate the accuracy, ambiguity, relevance, and completeness of the information; and make judgements and draw conclusions based on the research (e.g., verify data by using multiple sources; identify and reconcile inconsistencies; identify significant omissions that need to be addressed);

LG1.05D - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech, including infinitives and gerunds;
- types of sentences, including compound-complex sentences;
- components of sentences, including prepositional, adjective, and adverb phrases; infinitive and gerund phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG1.06D - recognize, describe, and correct sentence errors in oral and written language (e.g., run-on sentence, comma splice, dangling modifier);

LG2.01D - recognize, describe, and correct sentence errors in oral and written language (e.g., run-on sentence, comma splice, dangling modifier);

LG2.02D - communicate in group discussions by assigning tasks fairly and equitably; using verbal and non-verbal cues to signal a change in topic or speaker; contributing ideas, supporting interpretations and viewpoints; extending and questioning the ideas of others; summarizing the progress of the group's work; checking for understanding; and negotiating consensus when appropriate.

Subtask Planning Notes

Note:

Definitions of Diversity:

"[Diversity is] variety in terms of ethnicity, gender, ability, age, physical characteristics, religion, values, culture and lifestyle." (Multiculturalism Secretariat, 1993)

"Diversity exists when all communities including traditionally excluded communities and all designated groups within communities can effectively voice their issues and partake equitably in the decision making structures that determine their lives." (Antiracism Secretariat)

- Teachers are reminded to place the personal survey (BLM 3.1-1) within the context of the definitions.
- Students use their response journal extensively throughout this unit. The process of reflection helps students understand the wide range of influences which play a significant role in how they see the world. The information is used to demonstrate differences in beliefs, values, assumptions, and attitudes about self and the world. At the end of this subtask, the journal is collected and assessed only for completion because this subtask is personal, exploratory, and sensitive. It does not lend itself to a formal assessment strategy. Teacher's comments can be anecdotal and suggestive in referring students to other texts to read, view and discuss. Teachers remind students the journals will contain raw materials that will eventually be shaped for the culminating activity in four weeks time. Teachers also advise students that their response journals will be assessed at the end of the unit.
- Students respond to specific questions outlined in the teaching/learning strategies of each subtask. In addition, time permitting, students respond to the following questions in their journal each day:
  a) How did you feel about today's class?
  b) What did you like? Dislike? Why?
  c) Did you learn anything that you did not know? Explain.
  d) Did anything we learned apply in any way to everyday life? If yes, how? If not, why not?
- Each day's journal entry should be about a page or a page and a half

- To prepare for the Book Festival, students must be reminded that they are responsible for choosing and reading a novel that reflects this unit's focus (Refer to Unit 1).
- Teachers should gather markers, chart paper, blank paper to prepare for this subtask. As well, teachers preview/copy BLMs.
- Teachers should collect good quality photographs (same size) of individuals of various individuals of various ethnicities. Resource posters may also be obtained from Building Bridges of Understanding 1-888-NO2HATE.
- Teachers should also participate in all activities to recognize the sensitivity of these tasks.
- As new information becomes available, students may feel a little confused, so teachers need to encourage students to tolerate ambiguity and to maintain an openness and a sense of humility about their beliefs.
- Teachers may need to remind students that we all have biases and that this unit is about critically examining these beliefs.
- Teachers may wish to use senior students who have participated in diversity/leadership programs to role model appropriate language, activities. Peer modeling is a useful strategy to support this unit.
- When students start looking at the web diagram, the area of language is a particularly rich one for exploring sameness and difference in various cultural contexts. The teacher may wish then to familiarize themselves with how different cultures interpret such things as colours, emotions, gestures, and beliefs. Student could then be directed to the library resources area to do additional research in the vertical files and CD-ROMs.

****Note:** Teachers also need to remind students that they need to be sensitive to what could be emotional issues in this unit. Teachers therefore, may not wish to give students the lead in group discussions at this point in the unit.

Teaching/Learning Strategies

Strategies	Student Groupings
• Brainstorming • Discussion • Response Journal	• Students working as a whole class • Students working individually • Students working in small groups

1. The teacher continues to provide the opportunity for students to read on a regular basis in class as part of the Independent Reading component of the course. Teacher reminds students that their independent reading selection should be linked to the theme of the unit. Students maintain a reading response journal. The teacher continues to monitor student progress.
2. The teacher begins the unit with a warmup activity to review discussion protocol and guidelines. Students brainstorm rules of engagement to establish boundaries and strategies for participation in and closure of discussions. Emphasis is placed on sensitivity and respect for all members of the class. The teacher records information on chart paper and posts it in the class. **Note:** The teacher ensures that students recognize that confidentiality is an important and mature request.
3. The teacher writes two definitions of diversity on the board. Students copy these definitions.

   > Diversity: Variety in terms of ethnicity, gender, ability, age, physical characteristics, religion, values, culture, and lifestyle. (Multiculturalism Secretariat, 1993)
   >
   > Diversity exists when all communities including traditionally excluded communities and all designated groups within communities can effectively voice their issues and partake equitably in the decision making structures that determine their lives. (Antiracism Secretariat)

   The teacher facilitates a class discussion by asking students

   (a) What do these definitions mean to you?

   (b) Can you think of any examples of where these terms apply?

4. Teacher introduces the topic 'Who We Are' by distributing BLM 3.1-1 – I Am A Person Who, a quick personal survey. Then the teacher introduces the theme of Hopes, Wishes and Dreams. (e.g., 'We all have a desire to be somebody. We all have hopes, wishes, and dreams for ourselves, people near and dear to us and for the world.') Students record their hopes, wishes, dreams in a perfect world: two or three things they hope for themselves, two or three things they hope for people near and dear to them, two or three things for the world.
5. The teacher introduces the topic of belonging to human groups and organizations. The teacher raises the idea that we all belong to many different groups at the same time. Students are asked to think of groups they belong to. Teacher might give a prompt, for example, ancestors, being a student, man or woman, might live with others, friendships, interests, etc. (**Caution:** Some students may live on their own. If so, extend to the idea of living in a community/town/city.)
6. The teacher raises the idea that amongst people and groups there are different levels and kinds of power and privilege. Teacher asks for brief responses to "What do the terms power and privilege mean to you?" The teacher distributes BLM 3.1-2 that describes nine different types of power bases. Students work in pairs to explore and describe the various ways people and groups might attain and/or maintain power and privilege. Students are asked to identify and discuss which of the nine power bases are true for them and their partner, and which are not.
7. Students respond and record their thoughts in their response journals using the following two questions: What do your hopes, wishes and dreams tell you about what is important to you? What might prevent you from achieving your hopes, wishes, and dreams? Why? Explain.
8. The teacher distributes BLM 3.1-3 – Web Diagram. The teacher introduces the Web Diagram as an analysis tool to explore the ways in which individuals may or may not have access to power and privilege.
9. The teacher asks students to use the Web Diagram to identify who they are, that is, the groups to which they belong, where they might have or lack advantage. There are eight sections in the Web Diagram. Each section refers to one characteristic: for example, ethnicity/cultural background, gender/sex, ability/disability, age, physical characteristics, religion, family structure and economic status. The teacher clarifies meanings of each category. Other categories may be used such as language, interests, family influences, etc.; however, they should be the same for the whole class.
10. In the inner circle, students fill in what is true for them. Students fill in the second level of the Web to identify what they believe is true for the rest of the people in the classroom. Then, students fill in the third level to identify what they believe is true for their community/society. Students might want to look at what they think is true for the rest of the school.
11. Students may share their responses to the following questions: Which of these categories may be limiting factors in achieving your hopes, wishes, and dreams. In what ways might you have advantages in terms of these categories? Which of these categories are both an advantage and a disadvantage at the same time? Do any of these categories influence who your friends are? Explain.
12. Students then work in pairs to discuss their ideas of what they think is true for the rest of the class and their community. The teacher facilitates large group discussion regarding the implications of students' findings and variations in responses. The teacher raises the questions: How might being the same as most people in a group give a person advantages? How might being different from the rest of the group be a disadvantage or an advantage?
13. In their response journals, students use their Web Diagram to reflect on "Who I Am". Students consider the following questions: If you are the same as most people in your class or community, what advantages might you have? How might this be a disadvantage now and in the future? If you are very different from the people in your class or community, how is this both an advantage and a disadvantage? Include the advantages or disadvantages gender roles play in achieving your hopes, wishes, and dreams?

Then, students record three or four ideas about the following: What attributes do we associate with people who have wealth and power and people who have not? On what do you base your opinions? How are these opinions formed?

14. To continue this reflection and to introduce the topic of stereotyping, students are divided into groups of three or four. The teacher provides four large pictures of people from diverse communities – from personal collection or magazines. If from magazines, the pictures must be of people that the teacher has some knowledge of. Write on the back what you know about these people and what they are like.
15. The teacher keeps posters or pictures covered until ready for the exercise. Teacher unveils the posters. First part of the activity is about ten minutes. Students are asked to record and respond silently and individually to the following: What do you see? What is this person like? Would you like to get to know this person? Why? The teacher will also ask students to also consider and record the following questions: How old are they? Where were they born? What is their cultural background? What language do they speak? Favourite foods? Interests? Skills? What do they do in their spare time? How well do they do in school? How are you the same? Different?
16. Students are given five minutes to discuss their observations with other members of their group. Each group will select one or two people to present a few of the group's observations to the class. The class makes a list of positive and negative ideas.
17. The identity of the individuals depicted in the pictures is revealed. Students should then be given an accurate description of what the people in the pictures or posters are really like.
18. The teacher debriefs students by asking the following questions: What did you learn from this experience? What do you call what we just did? What are the consequences of judging people by how they look? Have you ever felt you were wrongly judged by your appearance? What does this do to you? How fair is it if you are consistently judged by your appearance? What influences our perceptions about people who are different from us?
19. The teacher asks students in their groups to begin to form a definition of stereotyping. The teacher presents the following working definition of stereotyping (with some examples): "attributing a false or generalized idea to a group of people that results in thinking about each member of that group in the same way, without regard for individual differences. Stereotyping may be based on misunderstanding and false generalizations about gender or age, racial, ethnic, linguistic, religious, geographic, or national groups; social, marital, or family status; or physical, developmental, or mental abilities." (www.edu.gov.on.ca/engdoc/resource/vip.html.#values)
20. In their response journals, students reflect on a time when they experienced positive or negative stereotyping and the impact it had on them.
21. The teacher collects the response journals from students and checks them for completion. To help students in their "polishing" of one journal piece when they reach Subtask 5, the teacher checks, but does not assess, mechanics.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Response Journal	• Anecdotal Record

Formative

- Anecdotal assessment of response journal.
- Anecdotal record of students completing response journal for Subtask 1 (not included in BLMs).
- Anecdotal assessment of BLMs.

Adaptations

- The teacher offers an alternative form of participation for students whose cultures do not encourage oral discussion, e.g., writing.

Resources

Building Bridges of Understanding
1-888-NO2HATE

Blackline Masters

BLM 3.1-1 – I Am A Person Who

BLM 3.1-2 – Power and Privilege
This BLM outlines different levels of power and privilege.

BLM 3.1-3 – Web Diagram
This BLM allows students to critically examine specific categories related to their social context.

Subtask 2: Stories That Shape Us

Time: 360 minutes

Description

Students, through an examination of traditional myths and legends, understand the resilience of these stories and their importance in shaping their own perceptions and attitudes about gender, personal and social values. They demonstrate their understanding of the patterns, characteristics, and purpose of these stories by creating a modern myth or legend.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

WRV.04D - revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity, coherence, and effective use of stylistic devices;
WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

LI1.04D - use relevant, significant, and explicit information and ideas from texts to support interpretations (e.g., use relevant evidence to support an explanation of the theme of a poem or short story; select quotations from an essay that best communicate the author's arguments);
LI1.07D - explain how the values and perspectives of readers might influence their responses to a text and interpretations of it (e.g., record individual responses of group members to a poem, note similarities and differences in the responses, identify patterns, and suggest explanations for their findings compare the implicit perspectives in two letters to the editor about the same article);
LI3.01D - compare the use of diction and syntax in the work of different authors and explain how these elements enhance the theme or message (e.g., compare the use of sentence variety in paragraphs by two different authors; identify examples of archaic diction in literature from any historical period and give modern-English equivalents);
WR2.01D - demonstrate an understanding of a range of literary and informational forms, such as poems, narratives, comparison-and-contrast and cause-and-effect essays, speeches, and research reports, by using forms of writing appropriate to different purposes and audiences (e.g., rewrite an episode of a story from the point of view of a different character; use a formal, objective voice in a short essay; write a speech for a class debate);

WR2.03D - consider the characteristics of the intended audience in selecting an appropriate form and developing the content of written work (e.g., use examples or images familiar to their peers in a poem to be read in class; include background information the audience needs to know in the introduction to an essay);
WR2.04D - select a voice and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use an impersonal voice and formal language in an academic essay; use everyday vocabulary and colloquial phrasing to engage the interest of an audience of peers);
WR3.01D - select a voice and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use an impersonal voice and formal language in an academic essay; use everyday vocabulary and colloquial phrasing to engage the interest of an audience of peers);
WR5.04D - edit and proofread their own and others' writing, correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;
WR5.06D - construct a variety of complete and correct sentences (including compound-complex sentences), using prepositional, adjective, and adverb phrases; infinitive, participial, and gerund phrases; and noun, adjective, and adverb clauses;
LG1.03D - select words and figurative expressions with understanding and sensitivity to enhance the persuasive or expressive power of their speech and writing (e.g., select words and phrases for their sound and rhythm in a speech; select words with symbolic associations for a poem);
LG1.04D - select words and figurative expressions with understanding and sensitivity to enhance the persuasive or expressive power of their speech and writing (e.g., select words and phrases for their sound and rhythm in a speech; select words with symbolic associations for a poem).

Subtask Planning Notes

- At the beginning of this subtask, the teacher explains that during the unit some classical Greek and Roman myths will be examined. The teacher hands out an example (e.g., Persephone and Demeter, Athena, etc.). Teachers should also bring in additional examples; for example, Hercules, Jason and the Golden Fleece.
- Teachers should also bring in a range of myths from other countries; for example, Anancy Tales, "The Nutmeg Princess" and Nanbush from West Africa and the Caribbean, the Middle-East and North America.
- Teachers supply children's stories for students who may not have stories to share. such as "Sleeping Beauty", "Snow White", etc.
- Teachers may find Joseph Campbell's *Hero With a Thousand Faces* to be of use. Teachers should critique Campbell's work because he writes from within a Eurocentric viewpoint. Teachers may wish to read more widely in this area; for example, other theorists, such as feminists, Marxists, and post-structuralists take a very different position on the universality of myths.
- Teachers may also refer to *Deeds of Gods and Heroes* for reference.
- Teachers should remind students that computer lab time should be booked.
- Teachers may organize with teachers at their elementary feeder schools to make arrangements for reading of their stories. Students read their story to a specific grade (where schedules permit).
- Teachers keep copies of exemplary work.

Prior Knowledge Required

- The teacher may need to review definitions of protagonist/antagonist, plot, setting, character, point of view, symbol, image, and moral lesson for this subtask.

Teaching/Learning Strategies

Strategies	Student Groupings
• Brainstorming • Discussion • Response Journal • Direct Teaching	• Students working as a whole class • Students working individually

1. As an introduction to this activity, teachers ask students to think of the stories that were told to them as children. They answer the following questions about these stories in their journals. Questions:
   a) What stories do you remember as a child? What stories did you enjoy as a child? Why? (examples may include myths, legends, fairytales) Did they represent the lives of you, your family and ancestors? Did these stories reflect the people in Canada?
   b) Were they from the written or oral tradition?
   c) Choose one story. How were the individuals in that story portrayed? What did they look like? What did the villains look like? Describe the heroes? Did they (heroes, villains) look like you, people in your family or ancestors? Explain how it matters or does not matter.
   d) Make a hypothesis about the purpose of myths, legends, fairytales? What did they tell you about the advantage/disadvantage of being in charge or not being in charge. Conclude what they might have told you about beauty, co-operation, competition, and/or who is important and valued?
   (e) Was there a moral in the story? If so, is it relevant for all people? Who lost or won? What was lost or won? Was the ending fair for everyone? Why or why not?
2. Some students may wish to orally share their stories with the class.
3. Using their stories as a basis, students choose three key words (adjectives) that describe the protagonist. The teacher writes these words on the board. Students then choose three key words (adjectives) that describe the antagonist. The teacher writes these words on the board. Finally, students choose six words (verbs/ adverbs) that describe the movements or actions of both the protagonist and the antagonist.
4. Students are then asked to classify these words as positive or negative. The teacher records this information on the board as well.
5. The teacher uses these words to explain the difference between connotation and denotation within the context of a myth, legend, or fairytale. (For example, often, if the protagonist is blond, and dressed in white, then the reader is likely to perceive this individual as honest and inherently good). Questions to ask:
   a) What role does colour play in framing our perceptions of who is good and who is evil in fairytales, myths, and legends?
   b) What message does this send to those who do not fit the physical, social or economic status and descriptions of the heroes or heroines or the people with power, wealth, and happiness? What impact might this have on a child?
6. Students look up and compare dictionary meanings of ‘black’ and ‘white’. What do these meanings say about how neutral the dictionary is, and how neutral stories are? Students might think of positive and negative everyday sayings with the words ‘black’ and ‘white’. They could think of positive alternatives to negative uses of the word ‘black’.
   (For example, instead of ‘black ice’ to describe hazardous road conditions – ‘invisible ice’ which is the reality – drivers can’t see the ice – it’s invisible!)
7. Orally, students share their perceptions of how the protagonists and antagonists were described in their stories.
8. The teacher gives students a legend (e.g., Hercules, Jason and the Golden Fleece) . It is read orally by the students and the teacher.

9. With this legend as a basis, the teacher reviews the dominant characteristics of the myth, legend, or fairytale (see BLM 3.2-1 – Dominant Characteristics of Myths, Legends, and Fairytales).
10. Using information from this legend, students answer the questions on BLM 3.2-2 – Quest/Journey Pattern in order to begin recognizing how some myths, legends, and fairy tales demonstrate recognizable patterns.
11. The teacher presents BLM 3.2-3 – Quest/Journey Plotline, a pattern that has universal applications. The legend is examined from this perspective. The students attach the events from the legend to the plotline, demonstrating how the pattern fits this narrative structure.
12. The teacher presents an alternative pattern by reading a First Nations Legend, an African, Asian, or Middle Eastern legend.
13. The teacher presents BLM 3.2-4 – Breach of Community Pattern. Students answer the questions to recognize the characteristics of the beginning, middle, and end of the Breach of Community Myth. Students attach the events of this narrative to the plotline sketch on BLM 3.2-5 – Breach of Community Plotline.
14. Students are asked to draw conclusions and make generalizations about the differences in the patterns. Orally, students discuss what these patterns may reflect about communities or societies.
15. Students respond to the following questions in their journal:
    a) What plot features do the two types of stories have in common?
    b) What factors could account for the differences in the stories?
    c) What values and beliefs are apparent in the stories?
    d) Do you share these values and beliefs? Which ones?
    e) What lessons can be learned in the stories, that is, what messages do these stories send about: who deserves power, wealth and happiness; who is beautiful; who is important; and/or who is valued?
    f) Is this lesson relevant for you? Explain.
    g) What do we learn about ourselves through the stories?
    h) What do we learn about our community through the stories?
    i) What do we learn about our roles and status in the community?
    j) Do these stories still teach us anything about life or living? Explain.
    k) Based on your Web Diagram profile, where do you belong/fit in these stories? For example, would you be a hero, villain, victim, king, queen, princess, a person with economic status and power? Who would you like to be in the story, and why?
16. The teacher introduces the writing assignment (BLM 3.2-6 – Myth/Legend Writing Activity) and explains that students' journal responses may prove to be a valuable resource in the writing of their own modern myth/legend that could be read to elementary school children.
17. Students will use blank BLMs 3.2-1 (Dominant Characteristics); 3.2-2/2-3 (Quest/Journey) or 3.2-4/2-5 (Breach of Community); and BLM 3.2-7 (Languages, Images, and Symbols) to plan their myth/legend.
18. Students develop their planning notes into a narrative, using the structure of their myth. The narrative should be approximately 500 words in length.
19. Students work in pairs to peer edit their rough work using BLM 3.2-8 – Editing Checklist for the Myth or Legend.
20. The teacher allows time for the students to complete the writing process for this assignment, including providing computer lab access for students who would like to word-process their final copy.
21. The teacher collects the students' creative writing assignment for summative evaluation using BLM 3.2-9 – Myth/Legend Writing Scoring Guide.
22. The teacher collects the response journals from students and checks them for completion. To help students in their "polishing" of one journal piece when they reach Subtask 5, the teacher checks, but does not assess, mechanics.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Essay • Response Journal • Questions and Answers (Oral)	• Rubric • Anecdotal Record • Checklist

Formative

- Anecdotal assessment of response journal.
- Anecdotal assessment of BLMs to ensure completeness and understanding.
- Teacher assists students while they complete editing checklist.

Summative

- Rubric used to assess the Creation of Modern Myth/Legend (listed in assessment strategies as essay).

Adaptations

- Students who do not remember or have any stories to share may ask their friends or family members to share one of their stories. The teacher may also provide examples.
- Students are encouraged to bring in myths, legends, and fairytales from other cultures.
- ESL and LD students may need more time to complete the writing activity.
- Teachers need to build in conferencing time for students who need it.
- Teachers may offer students an opportunity for enrichment by having them illustrate their myth or legend.
- Audio tapes of stories, myths are available.
- Key information may need to be displayed in the class for some students.

Resources

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Comissiong, L. *Mind Me Good Now*. Annick Press, 1991. ISBN 1550374826

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Dillon, L. and D. Dillon. *Her Stories: African American Folktales, Fairy Tales and True Tales*. New York: The Blue Sky Press, 1995. ISBN 0-590-47370-0

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King, T. *Coyote Sings to the Moon*. Toronto: Key Porter Books Ltd., 1995. ISBN 1561893986

Lottridge, C. *Mythic Voices*. McDougol Littell and Co., 1994. ISBN 081238198x

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Stern, A. *World Folk Tales: An Anthology of Multicultural Folk Literature*. NTC., 1994. ISBN 0844207810

Sydor, C. and R. Ohi. *Ooo-cha!* Annick Press Ltd., 1999. ISBN 1-555037-604-7

Taylor, C.J. *Little Water and the Gift of the Animals*. Toronto: Tundra Books, 1992. ISBN 0-88776-400-2

Van Laan, N. *In a Circle Long Ago: A Treasury of Native Lore from North America*. Toronto: Apple Soup Books, 1995. ISBN 0-679-85807-5

Blackline Masters

BLM 3.2-1 – Dominant Characteristics of Myths, Legends, and Fairytales
This BLM provides a structure for students to analyse the dominant characteristics of myths, legends, or fairytales

BLM 3.2-2 – Quest/Journey Pattern
This BLM provides a structure for students to analyse the quest/journey pattern.

BLM 3.2-4 – Breach of Community Pattern
This BLM offers a structure for students to analyse different patterns found in myths, legends, or fairytales.

BLM 3.2-6 – Myth/Legend Writing Activity
This BLM offers a guide for students to write their creative myths, legends, or fairytales.

BLM 3.2-3 – Quest/Journey Plotline
This BLM provides a structure to analyse the aspects of the quest/journey pattern.

BLM 3.2-5 – Breach of Community Plotline
This BLM provides a circular template with the three main aspects of the breach of community pattern. Students use this template to analyse their story.

BLM 3.2-7 – Language, Images, and Symbols
This BLM provides a structure for students to use in examining the words, symbols, and images used by the protagonist and the antagonist.

BLM 3.2-8 – Editing Checklist for the Myth or Legend
A series of questions are asked to help guide students in editing their myth or legend.

BLM 3.2-9 – Myth/Legend Writing Scoring Guide
This rubric offers specific criteria for assessing students' myths or legends.

Subtask 3: The Modern Short Story

Time: 360 minutes

Description

Students read and analyse modern stories from different cultures that reflect the patterns, characteristics, and purposes of traditional myths and legends. They understand the use in today's stories of different motifs taken from traditional stories, such as the journey, the quest, transformation, and reconciliation. In an oral presentation, students demonstrate their understanding by writing a modern narrative and delivering it according to the oral tradition.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Language

Overall Expectations

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently and effectively for a variety of purposes and audiences, using a level of language appropriate to the context.

Specific Expectations

LI1.01D - describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a range of genres, including novels, plays, short stories, poetry, opinion pieces, reports, short essays, full-length non-fiction works, newspapers, magazines, and reference materials;

LI1.02D - select and read a range of texts for different purposes, with an emphasis on recognizing the elements of literary genres and the organization of informational materials, evaluating print and electronic materials as sources of information, and comparing personal ideas and values with those in texts (e.g., read multicultural short fiction to deepen their understanding of Canada's diversity; assess the usefulness of a manual for a software application; develop a "profile" of a character in a play by Shakespeare or a novel and then role-play an interview with the character);

LI1.03D - select and use a variety of reading strategies before, during, and after reading to understand texts (e.g., preview a text; predict main ideas or outcomes; use prior knowledge and personal experiences to interpret and assess ideas and information list unanswered questions while reading; role-play alternative solutions to conflicts presented in the text);

LI1.07D - explain how the values and perspectives of readers might influence their responses to a text and interpretations of it (e.g., record individual responses of group members to a poem, note similarities and differences in the responses, identify patterns, and suggest explanations for their findings compare the implicit perspectives in two letters to the editor about the same article);

LI3.02D - explain how authors use stylistic devices, such as allusion, contrast, hyperbole, understatement, oxymoron, irony, and symbol, to achieve particular effects in their writing (e.g., explain the effects of the contradictory emotions or qualities expressed in an oxymoron; compare the poetic devices used in two poems on a similar theme; do research to understand a mythical allusion in a piece of literature or an advertisement and explain how the allusion enhances the theme or message in the text);

LG1.03D - select words and figurative expressions with understanding and sensitivity to enhance the persuasive or expressive power of their speech and writing (e.g., select words and phrases for their sound and rhythm in a speech; select words with symbolic associations for a poem);

LG1.05D - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:
– parts of speech, including infinitives and gerunds;
– types of sentences, including compound-complex sentences;
– components of sentences, including prepositional, adjective, and adverb phrases; infinitive and gerund phrases; noun, adjective, and adverb clauses;
– agreement between subject and verb, and between pronoun and antecedent;
– consistency of verb tense and voice;

LG2.01D - communicate orally in group discussions for different purposes, with a focus on identifying explicit and implicit ideas and comparing and contrasting key concepts and supporting details;

LG2.08D - analyse their own and others' oral presentations, identifying strengths and weaknesses and developing and carrying out plans for improvement.

Subtask Planning Notes

- Teachers should review reading strategies to model them effectively. Teachers need to pay close attention to how students are developing reading strategies and following directions. Teachers should be aware of how students deal with the verbs which give direction in assignments. Teachers can model how students should approach new and unfamiliar material to help prepare them for the Grade 10 Literacy Test.
- Teachers should also be familiar with a variety of contemporary tales which are reworked myths.
- Teachers should review aspects of oral reading such as projection, expression, posture, clarity, etc.
- Teachers keep copies of exemplary work.
- Teachers need to review/copy BLMs.
- Students need to review BLM 3.2-1 – Dominant Characteristics from Subtask 2.
- Teachers should make arrangements to have guest speakers, that is, storytellers come to demonstrate and teach oral storytelling techniques.

Prior Knowledge Required

- The teacher may wish to review comparative aspects of each genre including: characters, themes, etc.

Teaching/Learning Strategies

Strategies	Student Groupings
• Response Journal • Demonstration • Discussion • Read Aloud	• Students working in small groups • Students working as a whole class • Students working individually

1. The teacher reviews dominant patterns, characteristics, and purposes of traditional myths and legends (see Subtask 2).
2. The teacher explains that myths and legends have patterns that can be recognized in modern short stories, recognizing that both genres have a beginning, middle, and end. The teacher explains that myths can be seen as prototypes (models, examples, exemplars) for many modern short stories. Myths and legends may have been changed, modified, and reworked; but, essentially, the pattern and moral or lesson remains constant. Teachers remind students that this is not always the case, that formats of stories, like culture, change and evolve over time.
3. The teacher reads a modern short story with the class (e.g., "Tatuana's Tale"). A modern short story is a story that is either written or set in a current context.
4. The teacher models some reading strategies. For example, the teacher asks students what the title might mean, and has students make predications about what the story will be about. The teacher

reads several paragraphs and asks students to make further predictions, and asks students what information or inferences can be made about characters, relationships, setting, etc. The teacher asks students to read orally and stops them periodically to identify and interpret selected details, images, and language. Students use their prior knowledge about myths to make more predictions about plot and characterization. After reading, the teacher asks students if their predictions were accurate; if not, they should identify what pieces of information affected their understanding. Students formulate and record questions about character and pattern in the short story that utilizes a mythic prototype.

5. The teacher asks students to respond to the following questions in their response journals:
   a) Is the moral or lesson relevant to you?
   b) Does this story relate to you? If so, how?
   c) Would you be a friend to any characters in this story?
   d) Could you imagine yourself in the story? Why or why not?
   e) Describe a time when something like this happened to you or you were involved in a similar situation.
6. Referring to BLM 3.2-1 – Dominant Characteristics of Myths, Legends, and Fairy Tales that was completed for the teacher provided myth in Subtask 2, the teacher asks students to compare and contrast myths, legends and the modern short story, considering character, settings, tasks, and theme/moral lesson.
7. Students complete BLM 3.3-1 – Dominant Characteristics of Myths, Legends, and Fairy Tales to analyse the modern story.
8. The teacher puts students into groups and gives each group a selection of modern stories to read together. Class time is given for this reading.
9. The teacher provides each group a collection of three short stories from different cultures that utilize a mythic structure, including one of each of the following: quest/journey, breach of community, and transformation. Students use the reading strategies that were modelled by the teacher to analyse each story. Students complete BLM 3.3-1 – Dominant Characteristics of Myths, Legends, and Fairy Tales for each story.
10. Once they have finished the reading, students work, in groups, to develop a short story as a reinterpretation of a myth with attention to the following elements:
    a) characters exhibit mythic qualities in a modern context;
    b) recognizable reference to the pattern within a contemporary setting;
    c) unique and creative rendering of the purpose;
    d) cultural context.

    The story should be approximately 500 words in length.
11. The teacher acts as a facilitator as groups assign tasks, and members contribute ideas, provide details, support interpretations, and extend ideas.
12. The teacher invites a community storyteller to model oral storytelling techniques so as to facilitate student presentations.
13. Groups decide on their interpretation and the most appropriate way to present their story in the oral tradition of storytelling, which may include choral reading, narrative poetry, dramatic monologue, or drama.
14. Before students perform their oral story for the class, teachers should review aspects of oral storytelling, including voice projection, expression, posture, clarity, etc.
15. The teacher collects the response journals from students and checks them for completion. To help students in their “polishing” of one journal piece when they reach Subtask 5, the teacher checks, but does not assess, mechanics.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Response Journal • Classroom Presentation • Observation	• Rubric • Anecdotal Record

Formative

- Anecdotal assessment of response journals.
- Teacher observation of group work.

Summative

- Rubric used for the summative assessment of the oral storytelling.

Adaptations

- Teachers need to build in conferencing time for students who need it.
- Students may wish to go out into the community to perform their stories for a feeder school (teacher-directed).
- As an enrichment activity, students may use video, audio, or multi-media to enhance their story.
- Students who may not wish to perform their story may have the option of tape recording it and submitting the story on tape.
- Key information may need to be displayed in class for some students.

Resources

Neumann, B. *Teaching the Short Story: A Guide to Using Stories from Around the World*. NCTE., 1996. ISBN 0-8141-1947-6

Stern, A. *Tales from Many Lands: An Anthology of Multicultural Folk Literature*. NTC., 1996. ISBN 08442085588

Stern, A. *World Folk Tales: An Anthology of Multicultural Folk Literature*. NTC., 1994. ISBN 0844207810

Dyson, A. and Genishi, C. *The Need for Story: Cultural Diversity in Classroom and Community*. NCTE., 1994. ISBN 0-8141-3300-2

Blackline Masters

BLM 3.3-1 – Dominant Characteristics of Myths, Legends, and Fairy Tales

BLM 3.3-2 – Oral Storytelling Scoring Guide
This rubric assesses students' oral storytelling in terms of the following categories: Knowledge/Understanding, Thinking/Inquiry, Communication, and Application.

Subtask 4: Stories That Shape Us Now

Time: 360 minutes

Description

Students deconstruct influential television shows that use, and misuse, gender and cultural stereotypes and mythic motifs. They understand the use of these techniques and elements and demonstrate their understanding by writing polished reviews of these shows.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LIV.02D - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, plays, and opinion pieces;
WRV.03D - use a variety of organizational techniques to present ideas and information logically and coherently in written work;
WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
MDV.01D - analyse a range of media forms to identify their elements, audiences, and production practices, and draw conclusions about how these factors shape media works.

Specific Expectations

LI1.04D - use relevant, significant, and explicit information and ideas from texts to support interpretations (e.g., use relevant evidence to support an explanation of the theme of a poem or short story; select quotations from an essay that best communicate the author's arguments);
LI1.05D - analyse information, ideas, and elements in texts and synthesize and communicate their findings (e.g., read a biography and make a speech about the person to the class; create a fictitious newspaper report about the events and issues in a novel or short story);
LI1.06D - present sufficient significant evidence from a text to support opinions and judgements (e.g., defend in a debate a controversial statement from a short essay, or an action by a character in a story; incorporate quotations from a play in an essay about the pattern of imagery in the text);
LI2.03D - use knowledge of elements of opinion pieces, such as overt statement of a position or opinion, type of diction, tone, paragraphing, transition words and phrases, selective supporting detail, allusions, and appeals to authority, to understand and interpret examples of the genre (e.g., relate the position taken to the tone used in an editorial; refer to an encyclopedia to clarify a historical allusion used in a newspaper column; write an opinion piece for the school newspaper);
WR4.04D - consider reactions of teachers, peers, and others in revising and editing written work;
WR5.11D - use punctuation correctly, including the semicolon (e.g., use the semicolon to join principal clauses and to separate elements in a list that contains commas);
WR5.12D - use the comma, dash, and parentheses correctly to set off non-restrictive elements in a sentence;
LG1.05D - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech, including infinitives and gerunds;
- types of sentences, including compound-complex sentences;
- components of sentences, including prepositional, adjective, and adverb phrases; infinitive and gerund phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG1.06D - recognize, describe, and correct sentence errors in oral and written language (e.g., run-on sentence, comma splice, dangling modifier);
LG1.07D - recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for the following:
– spelling: historical, academic, and technical terms;
– punctuation: semicolon; non-restrictive phrases and clauses; quotations from texts;
MD1.01D - demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works (e.g., write a report comparing unique features of several newspapers to assess their appeal to readers; explain the satire in a parody of a media work);
MD1.02D - identify key elements and techniques used to create media works in a variety of forms (e.g., illustrations and captions in political cartoons; narrative and characterization in a film or television drama; the choice of symbols and colours used to convey health and safety warnings on the packaging of a range of products) and analyse how these elements and techniques contribute to the theme or message;
MD1.03D - analyse the elements of a variety of media works, in order to identify and describe the intended audience(s) for the works (e.g., analyse advertising in a range of newspapers and magazines to identify the target audiences);
MD2.01D - adapt an idea, theme, or issue from a work of literature for presentation in two related media forms, and assess the presentations to determine what aspects of the original have been strengthened and/or weakened by the adaptations (e.g., write a script adapting a short story or scene from a novel for radio and television; create a personal anthology of poetry in print and as a web page with links to related sites).

Subtask Planning Notes

- When planning this subtask, teachers should remind students to view a television show (sitcom or drama) between Teaching/Learning Strategies 6-7. Teachers need to remember that permission is required to screen television clips in classrooms (other than short clips of newscasts). Administration needs to be informed that this subtask involves television viewing which is in keeping with the Grade 10 Policy Document. Teachers may need to attain parental permission to have their children watch television programs in class. They should also be aware that some groups of parents may object to having their children watching television, and if so, teachers may need to provide an alternative assignment.
- Teachers need to download and review articles noted in the Teaching/Learning Strategies from the Internet.
- Teachers need to gather 4- to 5-minute clips from a variety of television shows. Examples may include *North of 60, Degrassi High, That 70's Show*, etc.
- Teachers need to review the articles from the Internet noted in the Teaching/Learning Strategies.
- Rough drafts need to be reviewed in a timely fashion so students will be able to effectively incorporate suggestions into their final copy.
- Teachers may compare final drafts with students' personal assessments (BLM 3.4-6) to identify which common writing problems students do not know how to identify or correct. These common problems can be addressed in future language lessons.
- Teachers collect movie reviews from *Macleans* or *Saturday Night* to be used to illustrate the purpose of student television reviews. When using material from magazines/books teachers will need to confirm that their Board has a Cancopy licence and that the publication they wish to use is covered under the Cancopy licence.

- Teachers provide for the inclusion of some student movie reviews to be submitted to the school paper or local community papers. Teachers may also wish to invite reviewers to the classroom to teach a lesson on writing a review. For an enrichment activity, teachers may wish to contact their local college or university to ask if students may attend a few classes on creative writing or journalism (e.g., Queen's University, St. Lawrence College, Loyalist College, OISE/University of Toronto, Nipissing University).
- Teachers keep copies of exemplary work.

Prior Knowledge Required

- Teachers may wish to review the media unit in the Grade 9 Course Profile.

Teaching/Learning Strategies

Strategies	Student Groupings
• Brainstorming • Directed Reading-Thinking Activity • Discussion • Expressing Another Point of View • Response Journal	• Students working as a whole class • Students working in small groups • Students working individually

1. The teacher introduces this sub-task by having the class review the definition and types of diversity (e.g. race, religion, physical ability, economic status, gender, etc) and stereotypes (oversimplified mental picture shared by many people in a group) that are found in North American society. Possible questions for discussion include:
   a) What are your favourite TV programs: comedy, drama, soaps, entertainment, news, sports, documentary, cartoons?
   b) Who are the main characters?
   c) Which of these characters are most like you and how?
   d) To what extent do the main characters reflect the population of Canada? Who is missing?
   e) How are genders/sex roles portrayed?
   f) Who do they represent and affirm? Who is left out?
   g) What values and beliefs do the gender/sex roles in your favourite TV programs portray?
   h) How accurate are the portrayals of people from diverse communities? On what do you base your opinions?

   The teacher explains that for the next several lessons, students are going to focus on the use and misuse of gender and cultural stereotypes in television shows. Students read the articles "Behind the Times: Minorities on Television" and "From Sidekick to Superwoman: TV's Feminine Mystique" (see Resources) and answer the following questions in a class discussion.
   i) Can you think of examples of programs that represent racial and cultural diversity?
   j) Do you agree that minorities and realistic female characters are under-represented on television? Explain.
   k) Is there a genre (type) of television show in which minorities are represented? How accurate or positive are these depictions? On what do you base your opinion? What are the dangers of stereotyping?
   l) What is the effect of under-representation of non-whites in television shows on those people?
   m) What is the effect on you of people who are over-represented? Explain.
   n) What messages are being conveyed by the way women and men are represented?
   o) What is the effect of stereotypical portrayals of gender and sex roles?

2. Students respond in their journals to this statement: "What is not said in the media is as important as what is explicitly articulated." They answer the following questions:
   a) What are the consequences of the absences of the voices of visible minorities on television?
   b) What are the consequences of stereotypical gender portrayals on television?
   c) What issues in the articles are you affected by and how?
      - How do you feel about these issues?
      - What issues were you already aware of?
      - What issues would you like to learn more about?
3. The teacher shows students two or three short (4-6 minutes), prepared clips (scenes) from popular television shows, which might include *Ally McBeal, North of 60, Due South, Ready or Not, Dawson's Creek*, or *That Seventies Show*. Students are asked to describe what explicit and implicit messages are conveyed. For example, in *Ally McBeal*, Ally hallucinates and seeks professional advice for her relationship dysfunction. Ally's obsession with romance and introspection are normal and a source of humor. Students explain how these messages reinforce stereotypes. For example, in *Ally McBeal*, all women are obsessed with the desire to change themselves. These shows are skewed in their real-life portrayal of men and women. For example, how could a lawyer have the time to obsess they way Ally does and keep her job?
4. Students are given BLM 3.4-1 – Students' Lives/TV Lives to compare their lives to that of the characters they see on a TV sitcom of their choice. Questions they can answer in their journal, include:
   a) Can you imagine yourself in the same kinds of situations as the characters in the sitcom?
   b) Would you be friends with or date any character on the show? Why or Why not?
   c) Who is missing from the show?
   d) Why do you like or dislike the show?
   e) Is there any aspect of the show that is representative of your life? What?
   f) What values and beliefs do you share with the TV characters?
   g) Who is the intended audience? Justify your answer by using evidence from the television show. As an extension of the activity, students could write a brief proposal for a sitcom that reflects the reality of their lives.
5. The teacher divides the group into groups that monitor different genres or types of television shows during primetime. Two groups compare portrayals of people of colour and white people on television shows: one analyses sitcoms that include people of colour cast members, and the other will analyse dramas on television that include white cast members. Another two groups compare portrayals of men and women on television shows: some analyse sitcoms and the other will analyse dramas. Each group agrees to view and analyse either one television show each, or one show per group, using BLM 3.4-2 – Group Television Show Audit: Male/Female Comparison. Students are instructed to fill out the audit with specific examples from the show.
6. Students are given time to meet in their groups to compare their interpretations and make some generalizations about the television shows they have watched. Groups orally report their findings to the class. The teacher asks the following questions after all groups have reported.
   a) What stereotypes were presented in the different types of television shows?
   b) Who appears to be the intended audience for these shows? Justify your answer by using evidence from the television show.
   c) Why do you think producers, directors, and writers create and perpetuate these stereotypes on television?
   d) Speculate and explain why this show would not appeal to some people.
   e) Who decides which shows survive and which ones do not? Predict what are the short-time and long-term consequences on members in society, if stereotypes continue to be portrayed.
   f) What ideas did you have that were confirmed by this information?

   g) What new ideas have you accepted?
   h) What ideas are you still unsure of?

7. The teacher explains to students that characters presented in mythic motifs or patterns can be seen as stereotypes. Mythic characters are cast into a role and plot line that is discernible and predictable. In the previous sub-task, students looked at the qualities of traditional mythic motifs (repeated patterns) and characters found in modern short stories. These patterns and characters can also be recognized in some of today's television shows (e.g., *Xena: Warrior Princess, Hercules, The Pretender, The X-Files*, etc.). For example, Jared on *The Pretender* is a character that seems to be a stereotype from the "breach of community" myth. In each episode, he enters a different "community" as an outsider; helps solve the community's problem with his extraordinary ability to adapt; and leaves the community transformed or healed.
8. The teacher shows students a movie review from a magazine, such as *Macleans* or *Saturday Night* and asks students to identify the purpose of this genre; that is; to persuade readers to see, or not to see, the movie and to give opinions about the quality and value of the movie. The teacher gives students BLM 3.4-3 – Television Show Review Writing and explains the assignment to students. They view a television show that uses a mythic motif (repeated pattern) and analyse how it uses or misuses gender and/or cultural stereotypes.
9. Students watch a television show at home that uses a mythic motif (suggestions may include: *Xena: Warrior Princess, Hercules, The Pretender, The X-Files*, etc.) and answer the questions on BLM 3.4-4 as a preparation for their review writing.
10. Students write a review, including an attention-grabbing title, using BLM 3.4-5 – Television Review Outline as a guide for organizing their information into paragraphs. They should be reminded that the purpose of their review is to persuade readers to see, or not to see, the television show and to give opinions about the quality and value of that show. The review should be approximately 500-600 words in length.
11. Students check their rough drafts with BLM 3.4-6 – Common Writing Problems. Rough drafts are also reviewed by the teacher, as they are completed. The teacher teaches mini grammar or punctuation lessons to students that are having similar difficulties; that is, if several students have made subject-verb agreement errors, the teacher can review this problem with those specific students in a small group.
12. Students make a polished copy of their work on the computer, incorporating the teacher's suggestions. Students include their completed BLM 3.4-6 – Common Writing Problems, so that teachers can compare the final drafts with the student's own assessment of their writing. This comparison enables the teachers to identify which common writing problems students do not understand how to identify or correct. These common faults can be addressed in future language lessons.
13. The teacher assesses the television reviews using BLM 3.4-7 – Television Review Rubric.
14. Students publish their reviews in the school newspaper.
15. The teacher collects the response journals from students and checks them for completion. To help students in their "polishing" of one journal piece when they reach Subtask 5, the teacher checks, but does not assess, mechanics.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Response Journal • Essay • Self-Assessment	• Rubric • Anecdotal Record

Formative

- Anecdotal assessment of response journals.
- Anecdotal assessment of planning BLMs 3.4-1, 3.4-2, 3.4-4, and 3.4-6.

Summative

- Rubric used for summative assessment of television review.

Adaptations

- Teachers need to be sensitive to parental approval for TV viewing at home. For students who are unable to watch TV at home, teachers may provide copies of appropriate shows to watch (in consultation with parents). For students who are not allowed to watch TV, teachers need to provide an alternative assignment (e.g., one-act plays, scripts).
- Teachers need to build in conferencing time for students who need it.
- Teachers may assist students with difficulties answering questions on the television show analysis.
- For enrichment, teachers may have students publish their review in a local newspaper.
- For enrichment, students may write a brief proposal for a sitcom that is based in the reality of their lives.

Resources

Fox, R. *Images in Language, Media, and Mind.* NCTE., 1992. ISBN 0-8141-2281-7

Livesly J., B. McMahon, S.J. Pungente, and R. Quin. *Meet the Media: Canadian Edition.* Toronto, Ontario, Canada: Globe Modern Curriculum: 1990.

Web Sites

The White Screen
http://www.media-awareness.ca/eng/med/class/teamedia/invisble.htm

Unit 3: Behind the Times: Minorities on TV
http://www.media-awareness.ca/eng/med/class/teamedia/minority.htm

Unit 3: From Sidekick to Superwoman: TV's Feminine Mystique
http://www.media-awareness.ca/eng/med/class/teamedia/feminine.htm

English and Media Centre
http://www.mplc.co.uk/orgs/emedia/index.html

Communication Studies, Cultural Studies, Media Studies Information Base
http://www.cultsoc.ndirect.co.uk/muhome/cshtml/

Media and Cultural Theory
http://www.sfxavier.ac.uk/sfxhtml/lafaculty/media.html

Media Awareness Network
http://www.media-awareness.ca

Media and Communication Studies
http://www.aber.ac.uk/dgc/welcome.html

Center for Media Literacy
http://www.medialist.org/index.html

Blackline Masters

BLM 3.4-1 – Students' Lives/TV Lives
This BLM provides a structure for students to compare their lives with the lives of characters in influential TV shows.

BLM 3.4-2 – Group Television Show Audit: Male/Female Character Comparison
This structure allows students to compare the depiction, positioning, and portrayal of female and male characters.

BLM 3.4-3 – Television Show Review Writing
This BLM outlines the assignment, steps to follow, and evaluation for this review.
BLM 3.4-4 – Television Show (Mythic) Analysis
This BLM provides a series of questions to guide students' analyses.
BLM 3.4-5 – Television Review Outline
This outline provides a step-by-step description of how students are to organize their information and analysis.
BLM 3.4-6 – Common Writing Problems
This BLM provides students with a checklist of common writing problems for use in their review.
BLM 3.4-7 – Television Review Rubric
This rubric assess students' reviews in terms of the following categories: Knowledge/Understanding, Thinking/Inquiry, Communication, and Application.

Subtask 5: Personal Anthology

Time: 144 minutes

Description

As a culminating task, students prepare a personal anthology of their writing: two shaped pieces from their journal (poem, letter, monologue), a myth, and a review of a television program. After peer editing, students use computer technology to publish their work.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

WRV.04D - revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity, coherence, and effective use of stylistic devices;
WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

LI2.02D - use knowledge of elements of poetry, such as stanza forms, rhyme, rhythm, punctuation, free verse, imagery, and sound devices, to understand and interpret examples of the genre (e.g., write a lyric or ballad in rhyming couplets; present a choral reading of a poem, emphasizing onomatopoeia);
WR2.02D - produce written work for a variety of purposes, with a focus on interpreting and analysing information, ideas, themes, and issues and supporting opinions with convincing evidence (e.g., state and support an opinion; compare and contrast the treatment of similar themes in two different works; explain how the images or setting in a work of fiction contribute to the overall theme);
WR2.03D - consider the characteristics of the intended audience in selecting an appropriate form and developing the content of written work (e.g., use examples or images familiar to their peers in a poem to be read in class; include background information the audience needs to know in the introduction to an essay);
WR2.04D - select a voice and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use an impersonal voice and formal language in an academic essay; use everyday vocabulary and colloquial phrasing to engage the interest of an audience of peers);
WR5.02D - select the publication method or vehicle most accessible or appealing to the intended audience, using technology in a variety of ways where appropriate (e.g., write a letter or e-mail message to recommend a book to a friend; submit work to a writing contest in the required format; write and format a concrete poem for the school yearbook);

WR5.04D - edit and proofread their own and others' writing, correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;

LG1.05D - recognize, describe, and use correctly, in oral and written language, the language structures of standard Canadian English and its conventions of grammar and usage, including:

- parts of speech, including infinitives and gerunds;
- types of sentences, including compound-complex sentences;
- components of sentences, including prepositional, adjective, and adverb phrases; infinitive and gerund phrases; noun, adjective, and adverb clauses;
- agreement between subject and verb, and between pronoun and antecedent;
- consistency of verb tense and voice;

LG1.06D - recognize, describe, and correct sentence errors in oral and written language (e.g., run-on sentence, comma splice, dangling modifier);

MD2.02D - create media works for different purposes and explain how the design decisions for each were shaped by the purpose (e.g., create a public-service video to inform people about a health hazard; construct a collage of print advertisements to illustrate the media's concept of a teenager);

MD2.03D - design media works appropriate to different audiences and explain why certain elements will appeal to a particular audience (e.g., design a magazine for a specific audience, and explain how it differs from typical magazines).

Subtask Planning Notes

- Teachers have reminded students to spend time on their work from previous subtasks so that this culminating task is not overwhelming.
- For support in letter writing, teachers may need to refer to their Business Studies Department.
- Teachers make arrangements with the computer lab for students to develop and polish their writing pieces.
- Teachers need to collect models of all genre writing for students.
- Teachers remind students that the time allotted for this subtask is limited, so they will have to use their time effectively. They have to make discerning choices to facilitate the completion of the portfolio submission.
- Students may need direction on the use of the rubric in order to self-assess their work.
- Teachers keep copies of exemplary work.

Prior Knowledge Required

- Teacher needs to review letter format.

Teaching/Learning Strategies

Strategies	Student Groupings
• Conferencing • Response Journal • Writing Process	• Students working in pairs • Students working individually

1. The teacher describes this subtask as a culminating activity for the unit. The teacher restates that the multi-genre anthology is a collection of viewpoints using various types of writing. This anthology will include one to two shaped pieces from their journal (a poem, letter, or monologue), a myth, and a review of a television program).
2. To prepare students for this culminating activity teachers ask students to select two of their most significant journal pieces. These pieces should be ones that they believe are most representative of their best work.

3. Once they have selected these two pieces, they must decide how they would like to shape them. For example, they may decide to shape one of them into a poem (free verse or sonnet) (see BLM 3.5-1 – Types of Poetry).
4. If students decide to shape these pieces into a letter, they should refer to BLM 3.5-2 – Letter Writing.
5. If students decide to shape these pieces into a monologue, they should refer to BLM 3.5-3 – Monologue.
6. Students also polish (self-assessment) their myth from Subtask 2. This editing may occur in groups, using the Grade 10 Editing and Revising Checklist BLM 1.3-1.
7. Finally, students polish their review of their television program. They may also use BLM 3.5-4 to assist them in their revisions.
8. Students may work in the computer labs to edit and revise their work. The teacher reminds students that they have two days to shape, edit, and organize their information for their anthology. The teacher spends time conferencing with students to assist them in this process.
9. Students submit their work in a portfolio.
10. Students write a final entry that looks at the unit as a whole into their response journal.
11. The teacher collects the personal anthologies and assesses them using a rubric (BLM 3.5-5). Prior to handing their work in, students use the same rubric to self assess their work.
12. The teacher collects all response journals and assesses them with a rubric (BLM 3.5-6).

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Portfolios • Response Journal • Self-Assessment	• Rubric • Anecdotal Record

Formative

- Anecdotal assessment of response journal.
- Observation of students working independently.

Summative

- Response Journal
- Anthology

Adaptations

- As an enrichment activity, teachers and students may design the criteria for publication in which community involvement occurs. For example, graphic designers can be invited to talk about presentations. Instructors from a local community college can also be asked to make a presentation on the technical skills necessary for publication (Illustrations, posters, collages, scrolls, etc.).
- Teachers need to build in conferencing time for students who need it (provide more assistance for organization).
- Students may require more time for polishing and editing their work.
- Some students may require more computer lab time.
- An enrichment activity might include expanding the creative journal component to allow students to further explore their hopes, wishes and dreams in advancing the idea of diversity. For example, writing a drama, or a series of tableaux, editorial, etc.

Resources

Perrine, L. *Sound and Sense: An Introduction to Poetry*. Toronto: Harcourt Brace, 1991. ISBN 0155826107

Somers, A. *Teaching Poetry in High School*. NCTE., 1999. ISBN 0814152899

Blackline Masters

BLM 3.5-1 – Types of Poetry

This BLM defines two types of poetry: free verse and sonnet for students to use in shaping one of their journal pieces.

BLM 3.5-2 – Letter Writing

This BLM outlines the main parts of a letter that students may use for shaping one of their journal pieces into a formal letter.

BLM 3.5-3 – Monologue

This BLM will be used for students who wish to shape one of their portfolio submissions into a monologue.

BLM 3.5-4 – Editing and Revising Checklist for Portfolio

This checklist will be used by students to indicate their editing and revision of their portfolio submission. A space for their personal comments is provided.

BLM 3.5-5 – Anthology Rubric

This rubric assesses students' anthologies in terms of the following categories: Knowledge/Understanding, Thinking/Inquiry, Communication, and Application.

BLM 3.5-6 – Response Journal Rubric

This rubric assesses students' response journals in terms of the following categories: Knowledge/Understanding, Thinking/Inquiry, Communication, and Application.

BLM 3.1-1

I Am A Person Who…

can____

cannot____

would never____

loves to____

wants to learn how to____

used to be afraid of____

would be better off if____

is really good at____

gets really angry when____

“bugs” other people when____

has the good habit of____

has the bad habit of____

wishes I could change the way I_____________________________________

wishes I could change the way other people_____________________________

will someday____

Did you learn something about yourself that you didn’t know before?

How would you like to use what you learned?

Student Workshop: *All About Respect.* Sunburst Communications, Inc., 1998.

BLM 3.1-2

Power and Privilege

Discuss and define with a partner the terms listed below.

The people in your classroom and your group of friends are each an organization of people. In the classroom and among your friends, there are people with different levels and kinds of power and privilege.

A person gets their power in various ways. Here are nine power bases. Which do you have or not have?

- **Social Power:** belonging to groups of people considered important, that is, talked about, written about, represented in history, in government, in the community, at school, in schools, TV, magazines
- **Coercive Power:** based on or gained through fear
- **Position Power:** based on position you or your family hold in society
- **Connection Power:** based on being connected to influential persons in society
- **Expert Power:** based on being an expert in some way
- **Network Power:** based on belonging to groups with similar interests and goals
- **Reward Power:** based on the ability to give rewards to others
- **Personality Power:** based on one’s personal qualities and charm
- **Information Power:** based on possessing, or having access to information that others value

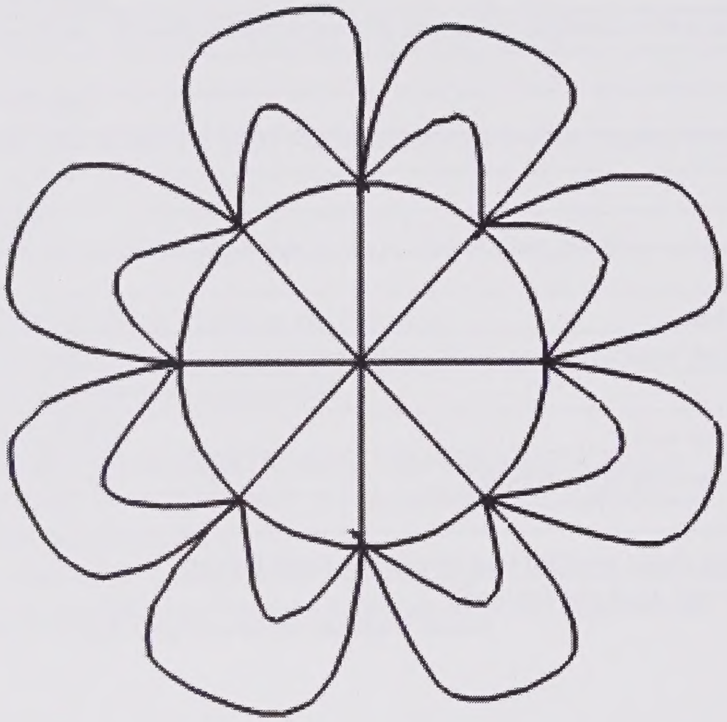
Which are true for you and you partner? How are you the same? How are you different?

Power and privilege can be used to exclude or put down others. If this is the case in your experience, what can you do to change the situation?

Adapted from FWTAO *Untying the Knots of Prejudice Anti-racist Resource Guide*

BLM 3.1-3

Web Diagram



Adapted from "Letters to Marcia, A Teacher's Guide to Anti-racist Education" by Enid Lee

BLM 3.2-1

Dominant Characteristics of Myths, Legends, and Fairy Tales

Character What do the characters look like? How do they behave?	**Plot** What happens in the story (events)?	**Setting** Where and when does the story take place?	**Point of View** Who tells the story? Is this story about you and/or your ancestors?	**Moral Lesson** What lesson or moral is supposed to be learned? Was the ending fair for everyone? Why or why not?

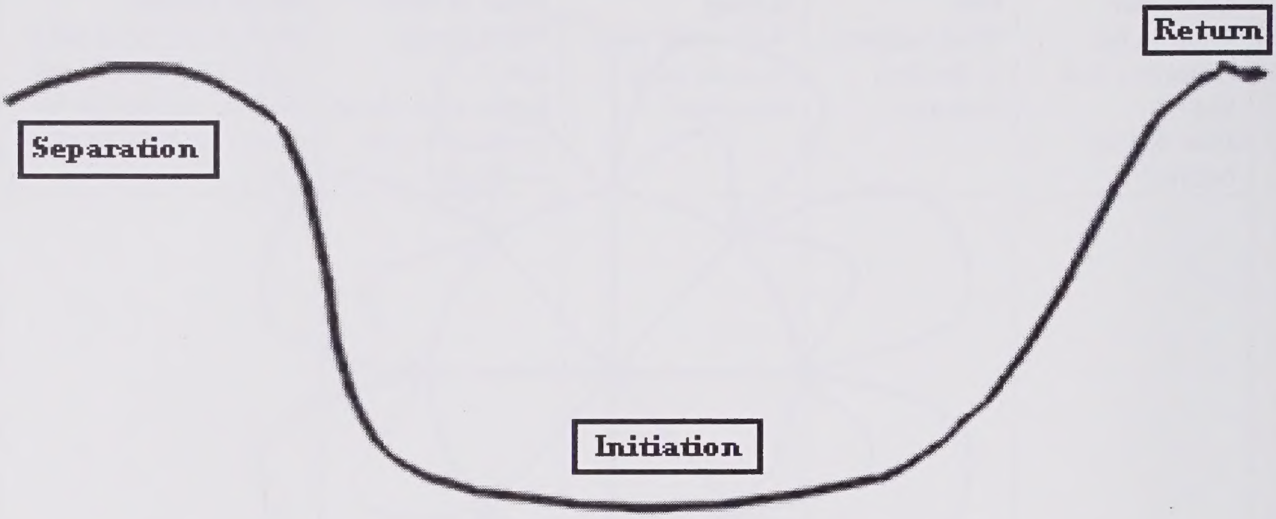
BLM 3.2-2

Quest/Journey Pattern

Separation How does a person leave a comfortable place such as home or friends? Are they asked to make the trip or are they forced by an external event? What is the person's role?	**Initiation** What tasks must the person perform? What obstacles must the person overcome? What does the person have to change about themselves? Who and what helps the person? Who and what hinders the person?	**Return** What does the person learn? Has the person's role changed? Has their personality changed? What symbolizes this change? How does the story end?

BLM 3.2-3

Quest/Journey Plotline



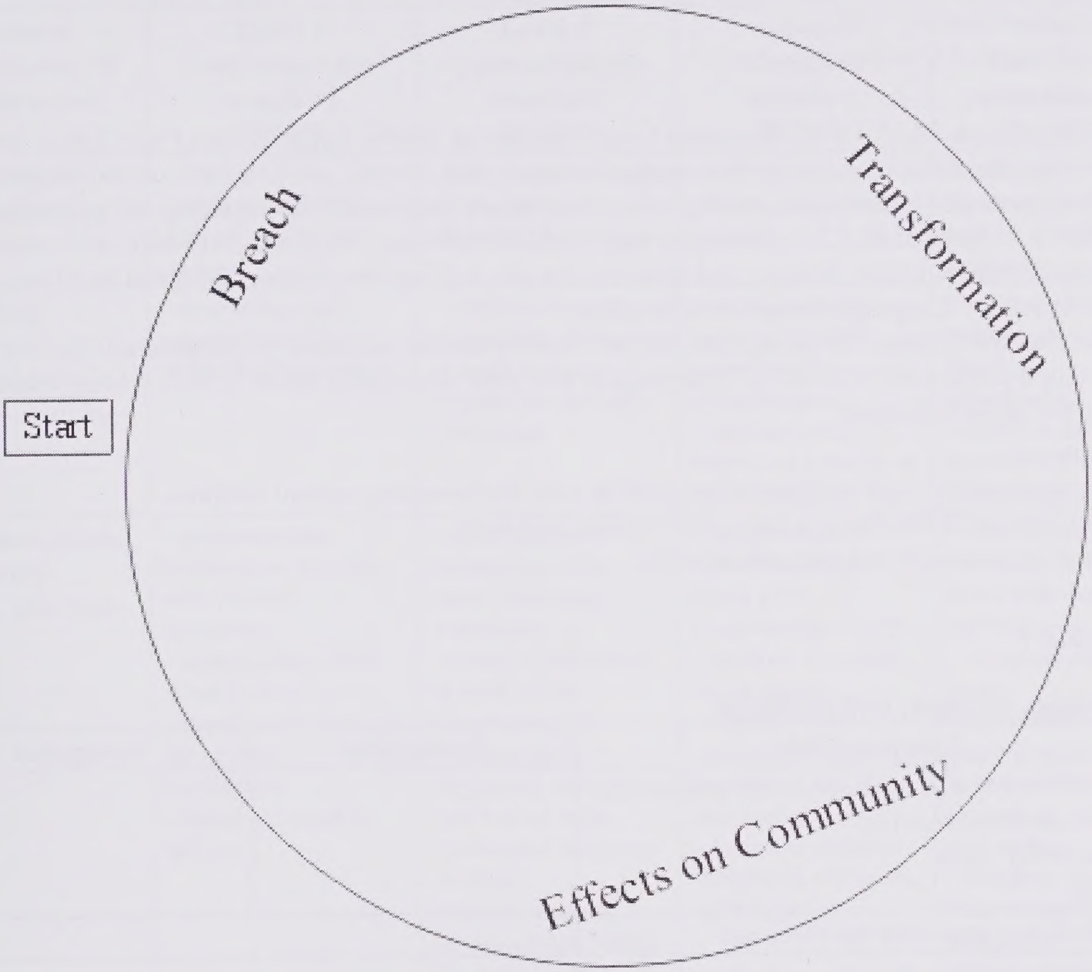
BLM 3.2-4

Breach of Community Pattern

Breach What happens to disrupt this community? Who is involved? Why does the breach occur?	**Effect on Community** What are the consequences of the breach for the community? What tasks need to be performed? What changes must be made by the community? Who helps the community? Who hinders the community?	**Transformation** What does the community learn? How have roles in the community changed? How does the story end? What has not changed? Who benefited? How? Who did not? Why?

BLM 3.2-5

Breach of Community Plotline


Start
Breach
Transformation
Effects on Community

BLM 3.2-6

Myth/Legend Writing Activity

Working independently, choose either of the following patterns to write a myth or legend:

A) Quest/journey *OR*
B) Breach of Community

Steps to follow:

1. Using a blank BLM 3.2-1 – Dominant Characteristics of Myths, Legends, and Fairy Tales, create and develop the characteristics for your myth (character, plot, setting, point of view, moral/lesson).
2. Using your plot information, develop your ideas for the pattern of your myth/legend using blanks of BLM 3.2-2 and BLM 3.2-3 (Quest/journey), or BLM 3.2-4 and BLM 3.2-5 (Breach of Community)
3. Consider the language, images, and symbols that you will use for your myth/legend by filling out BLM 3.2-7 – Language, Images, and Symbols.
4. Develop these ideas into paragraphs that use sensory details and vivid language to tell the story.
5. In pairs, conference with one of your peers to edit your work using BLM 3.2-8 – Editing Checklist for the Myth or Legend.

Assignment:

1. Write a modern myth or legend that could be read to elementary school children.
2. Hand in the BLMs that you have used to plan your story.
3. Hand in your draft and peer-edited work.

BLM 3.2-7

Language, Images, and Symbols

Language/Role	Protagonist	Antagonist
Words (verbs, adjectives, adverbs) to describe: - physical characteristics - personality traits - status		
Symbols that represent the character		
Images that reflect thoughts or feelings		

BLM 3.2-8

Editing Checklist for the Myth or Legend

1. Is there a clear journey/quest or breach of community pattern (beginning, middle, and end)?
2. Is there a clear and complete sequence of events?
3. Is the lesson/moral of the story clear?
4. Is the setting described with sensory details?
5. Are characters described with words that convey positive or negative connotations?
6. Are characters' thoughts and feelings revealed through their words and actions?
7. Do images enhance the positive or negative traits of characters?
8. Is there a symbol to represent the protagonist and antagonist?
9. Is the point of view consistent?
10. Is the language appropriate for the intended audience?
11. Has the writer checked spelling, punctuation, and usage?

BLM 3.2-9

Myth/Legend Writing Scoring Guide

General Description of Performance	**Level 1 Falls below the standard 50-59%**	**Level 2 Approaching the standard 60-69%**	**Level 3 Meets the standard 70-79%**	**Level 4 Exceeds the standard 80-100%**
Knowledge/ Understanding	- limited understanding of the pattern, character, purpose	- some understanding of the pattern, character, purpose	- understands the pattern, character, purpose	- thorough understanding of the pattern, character, purpose
Thinking/ Inquiry - critical and creative thinking skills	- exploration and expression of theme or main ideas is vague	- exploration and expression of theme or main ideas is evident but not fully developed	- uses pre-drafting techniques with considerable effectiveness - explores and expresses a theme or main idea fully	- uses pre-drafting techniques with thorough effectiveness - explores and expresses a theme or main idea thoroughly
Communication Continuity, clarity, and logic	- communicates information and ideas with limited continuity - control of the form is not evident - sequence of events is uncertain or incomplete - lesson or moral is unclear	- communicates information and ideas with some continuity - control of the form is evident, but inconsistent - recognizable beginning, middle and ending with interrupted sequence of ideas - lesson or moral is not integrated within the myth/legend	- communicates information and ideas with considerable clarity - consistent control of the form - logical, well-sequenced beginning, middle and ending - lesson or moral is integrated within the myth/legend	- communicates information and ideas with thorough clarity - command of the form - sophisticated and smooth sequence of events, with strong beginning, middle and ending - lesson or moral is fully integrated within the myth/legend

General Description of Performance	Level 1 Falls below the standard 50-59%	Level 2 Approaching the standard 60-69%	Level 3 Meets the standard 70-79%	Level 4 Exceeds the standard 80-100%
Use of the conventions of the Myth/legend	- limited use of vivid sensory details to describe setting- limited development of plot structure - limited creation of atmosphere or mood - limited use of a consistent point of view - limited development of character and language appropriate to that character development	- some use of vivid sensory details to describe setting - some development of plot structure - some creation of atmosphere or mood - some use of a consistent point of view - some development of character and some appropriate language to reveal character traits	- describes setting with vivid sensory details - advances plot effectively - creates appropriate atmosphere and mood - selects and maintains a consistent point of view and reveals characters' thoughts and feelings through words and actions, and images and symbols are connected to these characters	- thoroughly describes setting with vivid sensory detail - advances plot thoroughly - superior creation of atmosphere and mood - selects and thoroughly maintains a consistent point of view - thorough exploration and development of character through language, images and symbols
Communication for different audiences and purposes (e.g., choice of language and style)	- little or no awareness of the audience - inappropriate and/or incorrect use of language	- beginning awareness of audience - simple, familiar use of language - mechanical, inconsistent style	- writing communicates directly to the audience - appropriate, effective use of language - individual style is apparent	- communication with chosen audience is effective and engaging - sophisticated use of language - distinct and confident use of style
Application	- limited use of drafting techniques to develop myth/legend elements - limited revision of work - limited editing to proofread and correct errors - application of written conventions is minimal -errors impede expression and comprehension	- some use of drafting techniques to develop myth/legend elements - some revision of work - some editing to proofread and correct errors - application of written conventions is inconsistent - errors occasionally detract from meaning	- uses drafting techniques to develop myth/legend elements - revises work - edits to proofread and correct errors - follows conventions of spelling, grammar, punctuation, and usage - errors do not detract from overall meaning	- demonstrates thorough competence -using drafting techniques to develop myth/legend elements -revising work -editing to proofread and correct errors -control of written conventions is skilful and consistent -errors may be the result of risks taken by the writer, errors do not detract from overall meaning

Adapted from: Kawartha Pine Ridge District School Board

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 3.3-1

Dominant Characteristics of Myths, Legends, and Fairy Tales

Character What do the characters look like? How do they behave?	**Plot** What happens in the story (events)?	**Setting** Where and when does the story take place?	**Point of View** Who tells the story? Is this story about you and/or your ancestors?	**Moral Lesson** What lesson or moral is supposed to be learned? Was the ending fair for everyone? Why or why not?

BLM 3.3-2

Oral Storytelling Scoring Guide

General Description of Performance	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding - associated with the dominant characteristics of myths/legends	- limited understanding of ideas, information, symbols, themes	- some understanding of ideas, information, symbols, themes	- considerable understanding of ideas, information, symbols, themes	- thorough insightful understanding of ideas, information, symbols, themes
Thinking/ Inquiry - creative thinking skills	- exploration and expression of pattern and moral/lesson is vague	- exploration and expression of pattern and moral/lesson is somewhat effective	- exploration and expression of pattern and moral/lesson is effective and accomplished	- exploration and expression of pattern and moral/lesson is unique and insightful
Communication - continuity - conventions of the mythic story - audience awareness	- sequence of events is uncertain or complete - limited use of sensory details - limited awareness of atmosphere and mood - limited consistent point of view and language appropriate to that point of view - communicates with a limited sense of audience and purpose	- recognizable beginning, middle, and end with sequence of events - adequate use of sensory details - some awareness of atmosphere and mood - some use of a consistent point of view and language appropriate to that point of view - communicates with a limited sense of audience and purpose	- credible sequence of events - effective use of vivid sensory details - creates appropriate atmosphere and mood - selects and maintains a consistent point of view and language appropriate to that point of view - communicates with a clear sense of audience and purpose	- sophisticated and smooth sequence of events - excellent use of vivid sensory details - superior creation of atmosphere and mood - maintains a masterful control of point of view and uses refined language for that point of views - communicates with a strong sense of audience and purpose
Application Delivery	- speaks too quietly and rapidly - uses few and/or inappropriate gestures - rarely addresses whole audience-inappropriate posture - lacks control, e.g., giggling and/or fidgeting	- speaks at suitable pace and volume that suits the narrative most of the time - uses some appropriate gestures-usually addresses whole audience or parts of the audience with good eye contact - uses appropriate posture some of the time - inconsistent control	- speaks at suitable pace and volume that suits the narrative - uses appropriate gestures effectively-maintains continual eye contact with the whole audience - uses appropriate posture - consistent control	- speaks expressively with appropriate emphasis - natural effective gestures - addresses whole audience with flare - confident and natural posture throughout -in command of the storytelling

BLM 3.4-1

Students' Lives/TV Lives

My real life	TV Life
My after-school activities	TV after-school activities
My friends' race or gender	TV friends' race or gender
Real-life problems or concerns	TV problems or concerns
My family's activities and concerns	TV family's activities and concerns

Source: adapted from *Children Now* report: Children, Values & The Entertainment Media, 1995.

BLM 3.4-2

Group Television Show Audit: Male/Female Character Comparison

Title of show: Date of broadcast:
Time of broadcast: Length:
Actors:
Race and sex of the actors:

Female Characters	Male Characters
Depiction: characters' roles, professions, and economic status	
Position in the program: main characters or sidekick	
Portrayal: positive, negative stereotypical, or accurate (e.g., Who plays the fool? Who plays the lead? the servant? Who is shown to be smart? Who is capable? Who solves the problem? Who is active? passive?	

BLM 3.4-3

Television Show Review Writing

Assignment
You will watch a television show that uses a mythic motif and write a television show review of the way your chosen show uses or misuses gender and/or racial stereotypes. Your review will be 500-600 words.

Steps to Follow
1. Watch the television show and record your observations by answering the questions on BLM 3.4-4 – Television Show (Mythic) Analysis.
2. Organize the observations you made by using BLM 3.4-5 – Television Review Outline.
3. Using your outline as an organizer, develop your ideas into paragraphs that include specific details as evidence to develop your ideas.
4. Edit your work by using BLM 3.4-6 – Common Writing Problems.
5. The teacher will review your rough draft.
6. Produce a good copy, including an attention-grabbing title, on the computer.

Evaluation
Hand in your good copy and your completed BLM 3.4-6 – Common Writing Problems. Your review will be marked with the rubric provided.

BLM 3.4-4

Television Show (Mythic) Analysis

Title of show:	Date of broadcast:
Time of broadcast:	Length:

Actors:
Race and sex of the actors:
Intended audience:

Plot summary:

Which mythic pattern is represented?
How does the plot or main characters fit this mythic pattern?

How does the plot or character not fit the mythic pattern?

How does the show represent reality?

How is the show unrealistic?

Did you identify with any of the characters? Why or why not?

List at least three stereotypes that the show presented?

Who was not represented in the show (race, economic status, or age)?

Is the program popular? Why or why not?

What was the message or lesson of the show?

What values or beliefs are presented in the show?

Do you hold these values or beliefs?

Would you recommend this show to your friends and family?

What aspects make this showing appealing to you? (music, content, characters, contemporary references, cameos by celebrities)

BLM 3.4-5

Television Review Outline

Organize your information and analysis in the following paragraphs.

Introduction:
Describe the television show (genre, characters, setting, summary of the plot)

Body Paragraph One:
Explain how the television show illustrates a mythic motif through pattern and character to establish a lesson/message/theme.

Body Paragraph Two:
Describe the stereotypes that the television show presents and evaluate how well or how poorly the television show portrays reality. Make assumptions about why the show is popular or not popular and about the intended audience.

Body Paragraph Three:
Assess the values and beliefs that the television show promotes and evaluate the relevance for you and your friends. Explain how the show's lesson is meaningful or not meaningful for you.

Conclusion:
Give reasons that you would recommend or reject this television show for your friends and family.

BLM 3.4-6

Common Writing Problems

When you have checked your writing for each problem area, place a check mark in the appropriate space.

1. Sentence Structure:
    - Sentence fragments (missing subjects or no connection to the subject)
    - Run-on sentences
    - Comma splices

    CHECKED:
2. Modifiers:
    - Misplaced modifiers
    - Dangling modifiers

    CHECKED:
3. Pronoun Reference and Agreement:
    - In gender
    - In number

    CHECKED:
4. Subject-Verb Agreement

    CHECKED:
5. Check spelling for words that are unusual for you or that you commonly misspell. Are you sure that end punctuation, colons, semi colons, and apostrophes are used appropriately?

    CHECKED:

If you do not understand how to check your writing for any of these problems, please write your questions in the space below.

BLM 3.4-7

Television Review Rubric

Categories	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge and Understanding - knowledge of the form of the television review - exploration of gender and cultural stereotypes - understanding of connections between mythic patterns and their presentation on television	- emerging knowledge of the form of the television review - developing ideas about gender and cultural stereotypes - discovering connections between mythic patterns and their presentation on television	- satisfactory knowledge of the form of the television review - adequate exploration of gender and cultural stereotypes - acceptable understanding of connections between mythic patterns and their presentation on television	- proficient knowledge of the form of the television review - credible probing of the issue gender and cultural stereotypes - accomplished understanding of connections between mythic patterns and their presentation on television	- impressive knowledge of the form of the television review - refined exploration of gender and cultural stereotypes - remarkable understanding of connections between mythic patterns and their presentation on television
Thinking and Inquiry - analysing gender and cultural stereotypes - predicting consequence of stereotyping - assessing values and beliefs based on evidence from the show	- limited analysis of gender and cultural stereotypes - predictions are limited - assessment is limited	- analysis of gender and cultural stereotypes - predictions are moderate - assessment is adequate	- competent analysis of gender and cultural stereotypes - predictions are considered - assessment is skillful	- distinguished analysis of gender and cultural stereotypes - predictions are insightful - assessment is masterful
Communication - communicates information and ideas in a logical organization - communication for audience and purpose	- organization is haphazard - limited recognition of audience or purpose is evident	- organization exhibits some clarity - satisfactorily addresses audience and purpose is evident	- organization is clear and coherent - effectively communicates a clear purpose to the audience	- organization is outstanding - remarkable awareness of audience and purpose
Application - language conventions (grammar, mechanics, usage, etc.) - writing process - making connections between television and personal experience and between English class and the outside world	- limited control of language conventions - shows limited attention to the revision process - limited integration between television and personal experience or between English class and the outside world	- demonstrates control of language conventions - shows adequate revision - some integration between television and personal experience or between English class and the outside world	- accomplished control of language conventions - shows considerable revision - competent integration between television and personal experience or between English class and the outside world	- masterful control of language conventions - demonstrates expert revision skills - full integration between television and personal experience or between English class and the outside world

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 3.5-1

Types of Poetry

One of your portfolio submissions may be a poem. If you choose, you may shape one of your journal pieces into a poem.
You may wish to model your poem with one of the following types.

1. Free Verse- non-metrical verse. Poetry written in free verse is arranged in lines, may be more or less rhythmical, but has no fixed metrical pattern or expectation.
2. Sonnet: a fixed form of fourteen lines, normally iambic pentameter, with a rhyme scheme conforming to or approximating one of two main types-the Italian or the English.

   The sonnet must be fourteen lines in length, and it is almost always in iambic pentameter, but in structure and rhyme scheme there may be considerable leeway. Most sonnets, however, conform more or less closely to one of the two general models or types mentioned above.

   The Italian or Petrarchan sonnet is divided usually between eight lines called the octave, using two rhymes arranged abbaabba, and six lines called the sestet, using any arrangement of either two or three rhymes: cdcdcd and cdecde are common patterns. Usually in the Italian sonnet, corresponding to the division between octave and sestet indicated by the rhyme scheme (and sometimes marked off in printing by a space), there is a division of thought. The octave presents a situation, and the sestet a comment, or the octave an idea and the sestet an example, or the octave a question and the sestet an answer. Thus, the form reflects the structure.

The English or Shakespearean Sonnet is composed of three quatrains and a concluding couplet, rhyming abab cdcd efef gg. Again, there is often a correspondence between the units marked off by the rhymes and the development of thought. The three quatrains, for example, may present three examples and the couplet a conclusion or three metaphorical statements of one idea plus an application.

Source: Perrine, L. *Sound and Sense: An Introduction to Poetry*. Toronto: Harcourt Brace, 1987.

BLM 3.5-2

Letter Writing

One of your portfolio submissions may be a letter. If you choose, you may shape one of your journal pieces into a formal letter. You may choose to write to a person, a group, an organization, etc. In the letter, you may wish to express your ideas, your concerns, your satisfaction with an issue or topic of concern to you.

The letter may be to a real or fictitious person, group, or organization.

BLM 3.5-3

Monologue

One of your portfolio submissions may be a monologue. Although a monologue is often delivered during a stage performance, it may also be in written form. If you choose, you may shape one of your journal pieces into a monologue. While there is no set structure for a monologue, the following definition may be helpful:

A monologue is a prepared speech made by one person. It can be delivered while the actor is alone or with other characters are on stage.

Your monologue can be about any topic derived from your personal journal or other activities on which you have worked during this unit.

The monologue should be approximately 200 words in length.

BLM 3.5-4

Editing and Revising Checklist for Portfolio

Place checkmarks in cells where you have met each criterion. Comments may be made below the checklist.

	Poem or Letter or Monologue (2)	Myth	Review
I have included different forms in my anthology.			
I have used different perspectives in each piece.			
I have thought critically about each piece.			
I have displayed creativity in my work.			
I have communicated information with clarity.			
I have used various forms of communication in my work.			
I have applied the writing process.			
I have made personal connections to my work.			
I have considered language conventions appropriately			

COMMENTS:

BLM 3.5-5

Anthology Rubric

Categories	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding - knowledge of the form required for anthology - understanding of variety of perspectives needed for inclusion in anthology	- demonstrates limited knowledge - demonstrates limited understanding	- demonstrates some knowledge - demonstrates some understanding	- demonstrates considerable knowledge - demonstrates considerable understanding	- demonstrates thorough knowledge - demonstrates thorough understanding
Thinking/Inquiry - critical thinking skills shown in various writing pieces - creative thinking skills shown in various writing pieces	- uses critical thinking skills with limited effectiveness - uses creative thinking skills with limited effectiveness	- uses critical thinking skills with moderate effectiveness - uses creative thinking skills with moderate effectiveness	- uses critical thinking skills with considerable effectiveness - uses creative thinking skills with considerable effectiveness	- uses critical thinking skills with a high degree of effectiveness - uses creative thinking skills with a high degree of effectiveness
Communication - communication of information and ideas in writing pieces - use of various forms of communication for different purposes	- communicates information with limited clarity - demonstrates limited command of various forms	- communicates information with some clarity - demonstrates moderate command of various forms	- communicates information with considerable clarity - demonstrates considerable command of various forms	- communicates information with a high degree of clarity - demonstrates extensive command of various forms
Application - application of language conventions - application of writing process - connection of personal ideas to writing pieces	- uses language conventions with limited accuracy and effectiveness - uses the writing process with limited competence and effectiveness - connection of personal ideas to writing is limited	- uses language conventions with some accuracy and effectiveness - uses the writing process with some competence and effectiveness - connection of personal ideas to writing is moderately effective	- uses language conventions with considerable accuracy and effectiveness - uses the writing process with considerable competence and effectiveness - connection of personal ideas to writing is considerably effective	- uses language conventions with a high degree of accuracy and effectiveness - uses the writing process with a high degree of competence and effectiveness - connection of personal ideas to writing is highly effective

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 3.5-6

Response Journal Rubric

Categories	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding - knowledge of the form required for response journal - understanding of information, ideas, concepts related to each subtask journal entry	- demonstrates limited knowledge - demonstrates limited understanding	- demonstrates some knowledge - demonstrates some understanding	- demonstrates considerable knowledge - demonstrates considerable understanding	- demonstrates thorough knowledge - demonstrates thorough understanding
Thinking/Inquiry - critical thinking skills shown in responses to questions - inquiry skills in analysing, and interpreting information, and forming conclusions to questions	- uses critical thinking skills with limited effectiveness - uses inquiry skills with limited effectiveness	- uses critical thinking skills with moderate effectiveness - uses inquiry skills with moderate effectiveness	- uses critical thinking skills with considerable effectiveness - uses inquiry skills with considerable effectiveness	- uses critical thinking skills with a high degree of effectiveness - uses inquiry skills with a high degree of effectiveness
Communication - communication of information and ideas in journal writing pieces - use of various forms of communication for different purposes	- communicates information and ideas with limited clarity - demonstrates limited command of various forms	- communicates information and ideas with some clarity - demonstrates moderate command of various forms	- communicates information and ideas with considerable clarity - demonstrates considerable command of various forms	- communicates information and ideas with a high degree of clarity - demonstrates extensive command of various forms
Application - application of language conventions in response journals - connection of personal ideas, feelings, and experiences in response journals	- uses language conventions with limited accuracy and effectiveness - connection of personal ideas to writing is limited	- uses language conventions with some accuracy and effectiveness - connection of personal ideas to writing is moderately effective	- uses language conventions with considerable accuracy and effectiveness - connection of personal ideas to writing is considerably effective	- uses language conventions with a high degree of accuracy and effectiveness - connection of personal ideas to writing is highly effective

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Unit 4: Interactions

Time: 26 hours
Unit Developers: Lois Keebler, Michael D'Ornellas
Development Date: April 2000

Unit Description

This unit uses a Shakespearean play *Romeo and Juliet* to meet the historical, dramatic, and poetic requirements of the Literature Studies and Reading expectations. Students practise writing clear, coherent paragraphs and personal responses to meet Writing expectations. Students also dramatize a scene for the class and present their analysis of their scene to the class with visual aids, thereby meeting some of the Language and Media expectations. Students develop their interpersonal intelligence in order to understand with more insight how people interact with one another and why. "The core capacity here is the ability to notice and make distinctions among other individuals, and, in particular, among their moods, temperaments, motivations, and intentions" (Howard Gardner, *Frames of Mind*, 239). By studying characters and their relationships within a Shakespearean play, students develop their ability to analyse personalities and their actions in literature and in life. They examine their own thinking about love, friendship, family relationships, and conflict and increase their power to express their opinions in preparation for the real world. By identifying the poetic elements in the play, the students refine their own powers of expression.

Subtask (Activity) Titles (Time + Sequence)

Subtask 1	Introduction to Elizabethan Theatre	240 minutes
Subtask 2	Web of Relationships	240 minutes
Subtask 3	Guided Reading of Acts 1 and 2	360 minutes
Subtask 4	Dramatization of Acts 3, 4, and 5	420 minutes
Subtask 5	Analysis of Acts 3, 4, and 5	300 minutes

Unit Planning Notes

- Since Secondary School Reform suggests that the Grade 11 University-bound students study comedy, a Shakespearean tragedy is a good choice for Grade 10 Academic students. *Romeo and Juliet* has been popularized through film; teachers may consider using one of the filmed versions to enhance the study of the play. If possible, students could attend a live performance of the play. Most schools have copies of this play.
- The approach of this unit is for the teacher to teach the first two Acts intensively in class. The students in groups prepare dramatizations and analyses of scenes from Acts Three, Four, and Five. The teacher leads the instruction of Acts Three, Four, and Five, using these prepared scenes and analyses and providing commentary and linking material as required.
- Although there are many print and electronic resources available for this play, students need to develop their ability to analyse challenging works on their own. It is recommended that students generate their own interpretations. As an extension activity, some students may be interested in comparing their ideas to those of critics.
- Students who have completed their reading of three books may wish to read one on the theme of "Interactions" or begin preparing their materials for the Book Festival. [They received their assignment sheets in Unit 1, Subtask 2.] Students who have not completed three books have time to do so for homework.

- Because of the time demands of this unit, the teacher may decide to limit or curtail independent reading in class, except for reading the play.

Prior Knowledge Required

This may be the first study of a Shakespearean play for some students; prior knowledge of Shakespeare and Elizabethan theatre is not required. Students will have had experience reading short, contemporary plays, speaking and listening in groups, and interpreting characters in previous English courses.

Task Summary

The Literature focus of this unit is a Shakespearean play, *Romeo and Juliet*, which provides an historical work, a drama, and poetry, all in one. The Writing focus is the writing of clear, well-supported paragraphs and written personal response. Students demonstrate their understanding of relationships through a range of responses, including guided personal responses, class discussion, written paragraphs, and oral and dramatic presentations. The Language focus on speaking culminates in groups of students dramatizing and analysing a scene from the play. Students practise an in-class essay in preparation for the final written examination.

During this unit the Independent Reading component begun in Unit 1 becomes a homework activity so that students can complete the required reading or further their reading. They complete their reading response journal and hand it in to the teacher. Students select their best piece of writing from their response journal and refine it in preparation for publication at the Book Festival.

Culminating Activity

After dramatizing the scenes, the students demonstrate their understanding of a scene in the play by leading an oral presentation which analyses the dramatic and poetic aspects of the scene. They encourage audience involvement by using a variety of techniques and media. The students write an in-class essay on some aspect of the play as practice for the final written examination.

Resources

The Folger Shakespeare Library has gathered strategies for teaching Shakespearean plays, including *Romeo and Juliet*, which focus on activities, language, and relevance. New York: Washington Square Press, 1993.

The Global Shakespeare Series includes related readings and teaching ideas. International Thomson Publishing, 1997. ITP Nelson (Canada).

Luhrmann, Baz. *Romeo and Juliet* (film). Twentieth Century Fox, 1996. 120 min. ISBN 0-7939-4143-1
www.foxhome.com/romeoand juliet

Saliani, D. and G. Ferguson and T. Scott, eds. *Romeo and Juliet*. Toronto: ITP Nelson, 1997.
ISBN 0-17-606613-6

Shakespeare, William. *Romeo and Juliet*. Toronto: Harcourt Brace, 1987. ISBN 0-7747-1269-4
The HBJ version of the script of *Romeo and Juliet*, prepared for use in high schools.

O'Brien, Peggy, ed. *Shakespeare Set Free*. New York, USA: Washington Square Press, 1993.
ISBN 0-671-76046-7
Zeffirelli, Franco. *Romeo and Juliet* (film). Paramount, 1968. ISBN 0-7921-0664-4

Subtask 1: Introduction to Elizabethan Theatre

Time: 240 minutes

Description

Students demonstrate their present knowledge of Elizabethan theatre by contributing information to a class discussion. After viewing an excerpt from the film *Shakespeare in Love* which shows an Elizabethan theatre in use, and researching from print and electronic resources, groups of students construct a model of an Elizabethan theatre in a timed competition.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Specific Expectations

LI1.04D - use relevant, significant, and explicit information and ideas from texts to support interpretations (e.g., use relevant evidence to support an explanation of the theme of a poem or short story; select quotations from an essay that best communicate the author's arguments);
WR1.02D - locate and summarize information and ideas from print and electronic sources, including interviews, surveys, statistical data banks, reports, periodicals, and news-groups (e.g., conduct an electronic search for information on regional Canadian authors; summarize and paraphrase information and ideas in point-form notes and in graphic organizers);
LG1.02D - identify ways in which technology, other languages, and the media have influenced the English language (e.g., explain when and why particular nouns and verbs entered the language, both in earlier centuries and in recent years; give examples of technical terms and media phrases used in a variety of contexts);
MD1.04D - analyse the relationship between media works and the production and marketing of related products (e.g., explain in a written or oral report how the target audience for a film determines the range of products marketed with it, and how this marketing, in turn, helps shape the film).

Subtask Planning Notes

- The teacher plans assignments for the unit. A sample list is provided in the Course Overview.
- The teacher should find out if the District School Board has the public performance licence necessary to show an excerpt from the film *Shakespeare in Love*. If so, the teacher should choose an excerpt near the end of the film when the actors perform *Romeo and Juliet* in the Elizabethan playhouse. Although the film is rated 14A, there are some scenes earlier which may require judgment.
- This subtask can be expanded or contracted. If the teacher decides to bypass this as a class activity, one group of students could prepare a model of an Elizabethan theatre as an extension activity and present it to class. If the teacher decides to expand it, more time can be spent on research, and note-making skills. Students could prepare a written report, summarizing their research and documenting their sources.
- The teacher may need to caution students about ways of ensuring their personal safety while using the Internet.
- The teacher needs to plan with the teacher-librarian before this subtask to book library time, and to assess what resources are available in the library. The teacher decides if the librarian gathers the necessary resources together for the class, or allows the students to find their own.
- The teacher may invite another person to act as a judge of the theatre models.
- The teacher should continue to provide mini-lessons as necessary to address the language/grammar expectations highlighted in BLM 1.2-3.

Teaching/Learning Strategies

Strategies	Student Groupings
• Discussion • Technology • Research • Model Making	• Students working as a whole class • Students working in small groups

1. The teacher may continue to provide the opportunity for students to read on a regular basis in class as part of the Independent Reading component of the course. The teacher continues to monitor student progress. (See Unit Planning Notes in Overview.)
2. The teacher introduces the unit by asking students what they already know about Elizabethan theatre.
3. Students contribute information about Elizabethan theatre which they record in their notes and the teacher records on the board.
4. The teacher explains that students will learn more about the conventions of Shakespearean theatre by building a model of the type of theatre in which Shakespeare's plays were performed. Groups of four or five students will research what an Elizabethan theatre looked like by viewing a film excerpt of *Shakespeare in Love* and/or using library resources and the Internet. Each group will bring to class the materials needed to construct an Elizabethan theatre in a timed competition. A judge will assess the models and award prizes. The teacher gives each student a copy of the assignment. [See BLM 4.1-1 – Building a Model of an Elizabethan Theatre.]
5. Students form groups for the model-building activity.
6. Students view an excerpt from the last part of the film *Shakespeare in Love,* which shows actors using an Elizabethan theatre, and record information about the theatre in their notes.
7. The teacher reviews how to research. The students should consult an encyclopedia first to establish a general knowledge, then search for books on the topic, and then computer resources such as e-library, SIRS, and the Internet. The teacher reminds the students of key words to access information on the Internet and ways of assessing sites. Students must make detailed notes from their research, including their sources of information. The students in the groups could split up to accomplish the research. [See BLM 4.1-3 – Note-Making Sheet.]
8. Students go to library to conduct their research.
9. Students use the researched information to sketch their model and plan what supplies they need and who will obtain them. The teacher assists as required. The groups hand in their note-making sheets for checking by the teacher for completion.
10. During the appointed class, the groups of students build their model of an Elizabethan theatre.
11. The teacher or someone acting as a judge assesses the models using the Checklist for Judging Model Theatres and awards prizes (the most accurate, the most visually pleasing, the most inventive materials, etc.). [See BLM 4.1-2 – Checklist for Judging Model Theatres.]
12. The teacher leads a class discussion about how the design of the Elizabethan theatre encourages interaction between actors and audience. A comparison with school or community stage design may be helpful.
13. Models are displayed in the classroom during the unit.
14. At this point, the teacher introduces information about the language used in the play. *Understanding Shakespeare* has some good exercises about words and phrases Shakespeare was credited with introducing into the English language. [See pp. 14-17.] Students can use the glossary provided in their text to understand unfamiliar words. The teacher may wish to summarize the development of the English language, using a brief review, such as that supplied in *Mastering Effective English*, pp. 3-9.
15. A strategy to build student confidence in understanding Shakespearean language is to have them work in small groups to translate a short passage into modern language.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Exhibition/Demonstration	• Checklist

- The teacher or an appointed judge uses the Checklist for Judging Model Theatres (BLM 4.1-2) to assess the models of an Elizabethan theatre and awards prizes.

Adaptations

- The teacher could plan the groups to integrate students needing assistance with peer mentors.

Resources

Saliani, Dom, and Chris Ferguson, Dr. Tim Scott, eds. *Introducing Shakespeare*. Toronto: ITP Nelson, 1997. ISBN 0-17-606610-1

Shakespeare in Love. Alliance Vivafilm, Inc. 5 Place Ville Marie, Suite 1435, Montreal, Quebec. H3B 2G2

Tressler-Lewis. *Mastering Effective English*. Toronto, Ontario, Canada: The Copp Clark Publishing Co. Ltd., 1961. (1324)

Blackline Masters

BLM 4.1-1 – Building a Model of an Elizabethan Theatre
An outline of the process to be followed for students to build a model.

BLM 4.1-2 – Checklist for Judging Model Theatres
Judging criteria include theatre in the round, exterior and interior stages, balcony above stage, trapdoor, area for groundlings to stand, tiered seating for audience, “open air”, pillars on stage, gangways, overall appearance, use of inventive materials, use of colour.

BLM 4.1-3 – Note-Making Sheet

Subtask 2: Web of Relationships

Time: 240 minutes

Description

Students read the Prologue to become acquainted with the plot of the play. As a pre-reading activity, students read aloud scenes from the play *Romeo and Juliet*, chosen to highlight the nature of relationships between the protagonists and their family and friends. Students demonstrate their understanding of these relationships in student-led discussions. Students also identify different types of poetry used in these selections in short, well-written paragraphs.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Language

Specific Expectations

LI1.05D - analyse information, ideas, and elements in texts and synthesize and communicate their findings (e.g., read a biography and make a speech about the person to the class; create a fictitious newspaper report about the events and issues in a novel or short story);

LI2.02D - analyse information, ideas, and elements in texts and synthesize and communicate their findings (e.g., read a biography and make a speech about the person to the class; create a fictitious newspaper report about the events and issues in a novel or short story);

LG2.02D - communicate in group discussions by assigning tasks fairly and equitably; using verbal and non-verbal cues to signal a change in topic or speaker; contributing ideas, supporting interpretations and

viewpoints; extending and questioning the ideas of others; summarizing the progress of the group's work; checking for understanding; and negotiating consensus when appropriate;
LG2.03D - plan and make oral presentations independently, adapting vocabulary and using methods of delivery to suit audience, purpose, and topic (e.g., identify purpose and audience; gather ideas and information; plan, create, rehearse, and revise presentations such as dramatizations, panel discussions, and debates; assess their work independently and with help from peers).

Subtask Planning Notes

- Students in groups read and analyse passages from scenes chosen from later in the play as a pre-reading activity. These "snapshots" of relationships provide the students with a "hook" for understanding the characters. They demonstrate their understanding of the relationships between the protagonists and their family and friends before they begin a formal study of the play. The teacher may decide to introduce the relationships in another manner.

Teaching/Learning Strategies

Strategies	Student Groupings
• Sketching to Learn • Collaborative/Co-operative Learning • Open-Ended Questions • Oral Explanation • Role Playing	• Students working as a whole class • Students working in small groups

1. The teacher introduces the study of the Shakespearean play by explaining to the students that drama is an excellent way to see and understand the way people interact with others. In Unit 3: Diversity, students have analysed characters and stereotypes. In this unit, students will study the complex web of relationships which involve most people and examine love, friendships, family relationships, and enemies in the lives of the characters. Shakespeare's ability to portray characters and their interactions with others has fascinated audiences and readers for over 400 years.
2. The teacher summarizes what is known about Shakespeare's life and explains reasons for his fame. The teacher describes the elements of a Shakespearean play.
3. The teacher introduces students to the idea of a prologue. Students suggest reasons for using a prologue.
4. Students read the prologue aloud and determine the plot of the play from details found in the prologue. The students speculate on reasons why Shakespeare gave up the element of suspense by telling the outcome of the play in the prologue.
5. The teacher has students identify the poetic form of the prologue and poetic devices. Students write a note on the sonnet form and poetic devices found in the prologue.
6. The teacher introduces the idea that human beings are involved in a web of relationships with other people. The teacher makes a sample web on the blackboard.
7. Students make a web of their relationships by writing their name in the centre of a sheet of paper and the names of the people in their lives in a circle around their name, placing them close to the centre if they feel emotionally close to them, and further out if there is more distance between them at this time. [Initials or codes may be used if students wish to keep this private.]
8. When students have finished, the teacher leads a discussion about relationships during the teen years. What type of relationships are the closest? What types become more distant? How does a romance affect relationships with friends? The teacher makes the observation that a web of relationships may be a safety net to help a person cope through difficult times.

9. The teacher introduces the idea that the characters Romeo and Juliet are teenagers who have their own web of relationships. The teacher illustrates the web of relationships for each on the board as a brief introduction to the characters in the play.
10. The teacher explains that groups of students are going to prepare a reading of an excerpt of a scene to illustrate key relationships in the play and analyse the nature of these relationships. This pre-reading activity will give students an initial understanding of the characters and their relationships before they begin a closer study of the play. Excerpts for reading could include the following:
    a) Friendship - Act One, Scene One, lines 157-224 (Romeo, Benvolio)
    b) Friends/Enemies - Act Three, Scene, One, lines 1-83 (Benvolio, Mercutio, Tybalt, Romeo)
    c) Teen/parent - Act One, Scene Two, lines 1-31 (Lord Capulet, Paris)
    d) Teen/parent - Act Three, Scene Five, lines 142-205 (Lord Capulet, Lady Capulet, Juliet, Nurse)
    e) Romantic - Act One, Scene Five, lines 93-110 (Romeo, Juliet)
11. The teacher casts students for these passages; there will be two student groups for most of these excerpts. This strategy allows for a comparison of character interpretation in the class discussion which follows.
12. The teacher gives each student the assignment sheet, explains the assignment, and answers any questions. [See BLM 4.2-1 – Assignment Sheet for Reading and Analysing an Excerpt of a Scene.]
13. Students rehearse their reading. The teacher circulates from group to group, encouraging expression of emotion in the reading. Some students may add gestures and movement to their presentation.
14. Students discuss their interpretations of characters and their relationships. They prepare written answers to the questions and decide who will present their ideas to the class.
15. One or two groups perform each excerpt. After the class has heard both readings, the teacher asks students if they noticed any differences in the interpretations of character. The teacher points out that actors enjoy performing Shakespearean characters because there is great opportunity for interpretation of character. After this discussion, the groups explain their ideas about the characters and their relationships and writes a note on the board to summarize the main points. The teacher may call on one group for the initial ideas for one question, and on the other group for additional ideas, then reverse the order for question two. The teacher contributes further ideas as needed. The class writes notes on characters and their relationships.
16. The teacher gives each student the Rubric for Dramatization of a Scene and gives feedback to the groups about their reading. The teacher explains to the class that the culminating activity for the unit will be a dramatization of a scene from Act Three, Four, or Five and an analysis of the dramatic and poetic elements of the scene. The teacher will lead a close study of Acts One and Two, which will help prepare them for teaching their scene. [See BLM 4.2-2 – Rubric for Dramatization of a Scene.]
17. The teacher asks the students to examine each excerpt of a scene for its poetic qualities: diction, rhyme, rhythm, figurative language. The teacher gives the students a note on types of rhyming poetry: rhyming couplets, quatrains, and sonnets. The teacher reminds the students how to analyse rhyme schemes using "a" for the first rhyme, "b" for the second rhyme, etc. The teacher also explains blank verse, and iambic pentameter rhythm. The teacher reviews poetic devices such as imagery, simile, metaphor, symbol, allusion, alliteration, and repetition.
18. Students work in groups to analyse the poetic qualities of their excerpt, using questions on the assignment sheet. Each group reports to the class on the poetic qualities of their excerpt of a scene using a visual aid, such as an overhead transparency.
19. The teacher prepares for the next subtask by assigning parts from Acts One and Two for students to rehearse on their own and read aloud in class.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Classroom Presentation	• Rubric

- The teacher uses some of the descriptors from of the Rubric for Dramatization of a Scene to give formative feedback to the groups. This rubric will be used for the culminating activity, dramatizing a scene from Act Three, Four, or Five and interpreting the scene.

Adaptations

- The teacher could use an audiotaped version of the play or a videotaped version of the play to assist students who find the Shakespearean language difficult.

Resources

Dawe, Robert, Barry Duncan, and Wendy Mathieu. *ResourceLines 9/10*. Scarborough, Ontario, Canada: Prentice-Hall Ginn, 1999. ISBN 0-13-012922-4
Terms and techniques, pp. 49, 125.

Holden, Anthony. *William Shakespeare: His Life and Work*. London, England: Little, Brown and Company, 1999. ISBN 0-316-6185-5
A new, fascinating portrait of Shakespeare, published by Little, Brown and Company in 1999. The author uses details in the play and historical resources to speculate on Shakespeare's life.

Perrine, Laurence. *Sound and Sense: An Introduction to Poetry*. New York, USA: Harcourt Brace and World, Inc., 1993. LOC 63-13707
Terms and examples of imagery, figurative language, allusion, musical devices, rhythm, and meter.

Shakespeare, William
http://www.biography.com/cgi-bin/biomain.cgi
A brief description of Shakespeare's life.

Shakespeare's Sonnets
http://www-tech.mit.edu/Shakespeare/Poetry/sonnets.html

Sonnets
http://www.sonnets.org/

Blackline Masters
BLM 4.2-1 – Assignment Sheet for Reading and Analysing an Excerpt of a Scene
BLM 4.2-2 – Rubric for Dramatization of a Scene

Subtask 3: Guided Reading of Acts 1 and 2

Time: 360 minutes

Description

In class, with the assistance of the teacher, students read the first two acts of the play. Through activities such as class reading, group readings, responses to questions, and note-taking, students interpret the characters, the dramatic situation, and important issues raised in Acts One and Two. Students write unified paragraphs to teacher-generated questions, and personal responses to larger issues in the scenes. The teacher instruction provides a model for student-led commentaries in the culminating activity for this unit.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language

Overall Expectations

LIV.02D - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, plays, and opinion pieces;

WRV.03D - use a variety of organizational techniques to present ideas and information logically and coherently in written work;

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;

LGV.02D - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as dramatizing, presenting, and debating, for a variety of purposes and audiences.

Specific Expectations

LI1.03D - select and use a variety of reading strategies before, during, and after reading to understand texts (e.g., preview a text; predict main ideas or outcomes; use prior knowledge and personal experiences to interpret and assess ideas and information list unanswered questions while reading; role-play alternative solutions to conflicts presented in the text);

LI1.04D - use relevant, significant, and explicit information and ideas from texts to support interpretations (e.g., use relevant evidence to support an explanation of the theme of a poem or short story; select quotations from an essay that best communicate the author's arguments);

LI1.05D - analyse information, ideas, and elements in texts and synthesize and communicate their findings (e.g., read a biography and make a speech about the person to the class; create a fictitious newspaper report about the events and issues in a novel or short story);

LI1.06D - present sufficient significant evidence from a text to support opinions and judgements (e.g., defend in a debate a controversial statement from a short essay, or an action by a character in a story; incorporate quotations from a play in an essay about the pattern of imagery in the text);

LI1.08D - explain how historical or cultural contexts shape the information and ideas in a text (e.g., research the historical or cultural context of a novel and suggest how it gave rise to the social attitudes depicted; compare nineteenth-century and modern attitudes to the theme of a novel by Dickens);

WR2.02D - produce written work for a variety of purposes, with a focus on interpreting and analysing information, ideas, themes, and issues and supporting opinions with convincing evidence (e.g., state and support an opinion; compare and contrast the treatment of similar themes in two different works; explain how the images or setting in a work of fiction contribute to the overall theme);

WR2.04D - select a voice and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use an impersonal voice and formal language in an academic essay; use everyday vocabulary and colloquial phrasing to engage the interest of an audience of peers);

WR4.01D - revise drafts to ensure that ideas are adequately supported by relevant details and facts and to achieve clarity, unity, and coherence (e.g., reinforce a mood or feeling by elaborating the imagery in a poem or short story; read a supported opinion piece aloud with a partner or in a small group to check for coherence and effectiveness; remove redundancies and expand supporting detail in a report);

WR4.02D - revise drafts to ensure consistency in the use of first or third person and use of an appropriate level of language;

WR4.03D - make constructive suggestions to peers in a writing conference (e.g., identify ways to address problems of control in writing such as redundancies or inappropriate level of language; create checklists based on established criteria and use them when discussing a piece of writing);

WR4.04D - consider reactions of teachers, peers, and others in revising and editing written work;

WR5.04D - edit and proofread their own and others' writing, correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;

LG1.06D - recognize, describe, and correct sentence errors in oral and written language (e.g., run-on sentence, comma splice, dangling modifier).

Subtask Planning Notes

- The questions developed for this subtask focus on interactions among characters; they are not intended to be comprehensive. Most teaching editions of this play have questions for each scene. Teachers are encouraged to select questions from various sources to stimulate students' analysis of the play.
- The teacher should choose readers for the characters in each scene prior to the class so that students have time to rehearse their parts for homework.

Teaching/Learning Strategies

Strategies	Student Groupings
• Debating • Direct Teaching • Discussion	• Students working as a whole class • Students working in small groups

ACT ONE, SCENE ONE

1. The teacher begins Act One, Scene One by suggesting that the scene introduces important elements in the play: love, violence, different kinds of relationships.
2. Students read the scene aloud.
3. The teacher leads a class discussion about the initial portrayal of Romeo, Tybalt, and the Capulets in this scene.
4. The teacher reviews the structure of a unified paragraph before assigning the questions that are part of the guided reading. [Topic sentence, use of evidence to support topic, concluding sentence.]
   Questions about character for this scene:
   a) What is your first impression of Romeo, Tybalt, and the Capulets in this scene? Use evidence from the scene to support your ideas.
   b) What relationships involving Romeo are apparent in this scene?
   c) What elements of love and violence have been established in this scene?
   The teacher may take these up orally or ask for them to be handed in to check reading comprehension and paragraph structure.

ACT ONE, SCENE TWO

1. As a pre-reading activity, students analyse the pros and cons of arranged marriages. The teacher explains to the class that arranged marriages were common at the time of the play and the practice of arranged marriages has continued in some cultures.
2. After students read the scene aloud, the teacher reviews Lord Capulet's relationship with Juliet.

ACT ONE, SCENE THREE

1. The teacher presents the lesson on Stage direction terms. [See BLM 1.2-5.]
2. The teacher explains the tradition of the wet nurse as a prelude to understanding the relationship between Juliet and her two "mothers".
3. After reading the scene aloud, students analyse the two parent/teen relationships in written answers:
   a) Who is the real "mother", the Nurse or Lady Capulet? Use evidence from the scene to support your opinion.
   b) What qualities make the Nurse a likeable character for an audience?
   c) What is your first impression of Juliet?
   d) How extensive is her web of relationships compared to Romeo's?
4. The teacher leads a class discussion to enable students to share their answers to the questions.

ACT ONE, SCENE FOUR

1. Students read the scene aloud.
2. The teacher leads a class discussion about the character of Mercutio and the dramatic purposes of the Queen Mab speech. [The teacher may wish to show a videotaped version of this scene to show an interpretation of this mercurial personality.] Students make a point-form note about the qualities of Mercutio and his relationship with Romeo.

ACT ONE, SCENE FIVE

1. As a pre-reading activity, the teacher leads a discussion about the validity of “love at first sight”.
2. After reading the scene aloud, the teacher leads an exploratory discussion about the question: How does Shakespeare attempt to make Romeo and Juliet’s love “believable”?
3. The teacher puts a diagram explaining personal response writing on the board and explains it. [See BLM 4.3-1.] The teacher gives students a copy of the Rubric for Personal Response to Text [BLM 1.2-12] and uses it to explain the expectations of a written personal response. If available, the teacher gives students a sample student personal response. The teacher should emphasize to students that a personal response should consists of both their personal reaction to the text and information from the text. After they write their first draft, they should check their work for both components.
4. The teacher assigns the personal response question for homework: Has Shakespeare convinced you that Romeo and Juliet are in love at the end of Act One? Students should understand that to achieve a Level 3 or 4 on the rubric, their answer should be extensive (200-300 words).
5. When students have completed their personal responses, they assess one another’s work in groups of four or five, using the Rubric for Personal Response to Text, and give formative feedback to each other about how to improve their work. The students hand their responses in to the teacher.
6. The teacher reviews these responses, looking for a Level 4 exemplar and for any writing errors that appear on more than one assignment. The teacher selects one as an exemplar and asks the student writer if the work could be used for a class lesson. The teacher also prepares an exercise to correct any written errors that are common in the class work. With the writer’s permission, the teacher demonstrates a Level 4 exemplar of written personal response for the class using an overhead projector. The teacher instructs the class about common errors and the students complete a short exercise to practise correct expression. The teacher informs students that they will be able to demonstrate their skills in the next personal response which will be assessed by the teacher.

ACT TWO, SCENE ONE

1. Students read the scene aloud.
2. In groups, students answer the following questions orally and in writing:
   a) How has Romeo’s relationship with his friends changed as a result of his meeting Juliet?
   b) How does Mercutio’s description of love compare to Romeo and Juliet’s expression of love?
   c) Why might Shakespeare have juxtaposed these two expressions of love?
3. The teacher assists the groups in their answers.

ACT TWO, SCENE TWO

1. The teacher introduces the balcony scene by stating that it is arguably the most famous scene in English literature.
2. Students read the scene aloud.
3. The teacher leads a class discussion about the elements in the scene which make it so appealing. Students make notes on these elements.

ACT TWO, SCENE THREE

1. After reading the scene aloud, students work in groups to answer orally and in writing the following questions:
   a) What is your first impression of Friar Lawrence?
   b) What may be the Friar's motives for assisting Romeo?
   c) What main idea is expressed in the Friar's opening speech? How is this idea reflected in the play?
2. The teacher assists the groups in their understanding.

ACT TWO, SCENE FOUR

1. After reading the scene aloud, the teacher leads a class discussion about the friendship of Romeo and Mercutio, using questions such as the following:
   a) What type of friendship do they have?
   b) Has Romeo's relationship with Juliet affected his friendship with Mercutio?
   c) Why does Romeo not tell his friends about Juliet? [He did tell them about Rosaline.]
   d) What effect do romantic relationships have on established friendships nowadays, in your opinion?

ACT TWO, SCENE SIX

1. Students read the scene aloud.
2. The teacher reviews the Rubric for Personal Response to Text, (BLM 1.2-12) emphasizing the points discussed in the assessment of the first personal response. The teacher asks students to review their first response to understand areas to improve on their second response.
3. Students write a personal response to one of the following questions for homework: To what extent would you agree with the Friar's marrying the two lovers? In your opinion, were Romeo and Juliet justified in excluding their parents and their friends in their marriage plans? The teacher informs students that this response will be assessed by the teacher using the Rubric for Personal Response to Text The teacher reminds students to use the ARRRP approach to revision and the Grade 10 Editing and Revising Checklist to improve their first draft. Students should use a word processor for their final copy, and access spellcheck to improve their work. [See BLMs 1.2-12, 1.3-1, and 1.3-2.]
4. The teacher collects the personal responses, assesses them using the rubric and written comments, and returns them to the students. [These personal responses are part of the summative assessment of this unit.] Students who perform poorly on this task may try again using another topic in order to develop competence in this type of writing.
5. In preparation for the next subtask, students read the synopses of Acts Three, Four, and Five for homework and read the actual scenes for homework while they are preparing their dramatization in class.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Response Journal	• Rubric

- Students use the Rubric for Personal Response to Text to assess each other's first personal response, and reflect on areas to improve. The teacher uses the rubric to assess the students' second personal response.

Adaptations

- A peer mentor or educational assistant might assist students with comprehension of the scenes and/or with composing paragraph answers.
- A videotaped or an audiotaped version of the play might improve students' understanding of the scenes.
- Students who find writing personal response difficult may find a copy of a student-written exemplar helpful as a model.

Resources

Blackline Masters

BLM 4.3-1 – Notes for Personal Response Writing
Notes on personal response and Venn diagram.

BLM 1.2-5 – Sample Lesson on Stage Direction Terms

BLM 1.2-12 – Rubric for Personal Response to Text

Subtask 4: Dramatization of Acts 3, 4, and 5

Time: 420 minutes

Description

Students demonstrate their understanding of the characters and the relationships in the play by dramatizing key scenes in Acts Three, Four, and Five. They enhance their presentation through skilful use of voice, movement, and gesture.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Language

Overall Expectations

LIV.02D - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, plays, and opinion pieces;
LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently and effectively for a variety of purposes and audiences, using a level of language appropriate to the context;
LGV.02D - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as dramatizing, presenting, and debating, for a variety of purposes and audiences.

Specific Expectations

LG2.01D - communicate orally in group discussions for different purposes, with a focus on identifying explicit and implicit ideas and comparing and contrasting key concepts and supporting details;
LG2.02D - communicate in group discussions by assigning tasks fairly and equitably; using verbal and non-verbal cues to signal a change in topic or speaker; contributing ideas, supporting interpretations and viewpoints; extending and questioning the ideas of others; summarizing the progress of the group's work; checking for understanding; and negotiating consensus when appropriate;
LG2.06D - rehearse with visual aids and props, study audio- and videotaped rehearsals, and use mnemonic devices and visualization techniques to ensure confident delivery in oral presentations.

Subtask Planning Notes

- The teacher will decide how much time will be given to rehearsing these dramatizations. The aim of the subtask is to develop understanding of character through dramatization, not to develop expertise in acting. Depending on student interest and the time constraints of the course, the teacher may decide to expand this activity.
- An alternate assignment is for groups of students to transpose the situation in a scene to modern times and write and perform a script using modern language. They could also write scripts based on modern problems and modern solutions.
- The culminating activity for the unit consists of both the dramatization and the analysis of the scene. Students are assessed individually using the rubrics.

Teaching/Learning Strategies

Strategies	Student Groupings
• Collaborative/Co-operative Learning • Rehearsal/Repetition/Practice • Role Playing	• Students working as a whole class • Students working in small groups

1. The teacher informs students that they will be dramatizing and analysing the second half of the play.
2. The teacher organizes groups of students to match the characters in the scenes chosen for dramatization: Act Three, Scene One; Act Three, Scene Five; Act Four, Scene One; Act Four, Scene Five; Act Five, Scene Three.
3. The teacher gives the students a copy of the Rubric for Dramatization of a Scene and explains it to emphasize the skills that will be demonstrated in their dramatization. [See BLM 4.2-2 – Rubric for Dramatization of a Scene.] The teacher also gives students a copy of the assignment sheets for dramatizing and for analysing their scene and explains the requirements of these assignments. [See BLM 4.4-1 – Assignment for Dramatization of a Scene, and BLM 4.4-2 – Assignment for Commentary and Analysis of a Scene.]
4. Groups of students read their scene over several times to better understand it. For homework, students practise reading their lines.
5. In the next class, the teacher conducts a mini-lesson on the use of voice by demonstrating reading a line with different emotions. Students in groups explore the use of voice by interpreting a speech, selected by the teacher, with different emotional colorations: angrily, sadly, wistfully, aggressively, fearfully. (The Prince's last speech is suitable for this exercise.) The teacher has a number of students demonstrate their expressive reading.
6. Students rehearse their scene with particular attention to the use of voice to interpret a character's emotions.
7. At the beginning of the next class, the teacher reviews the importance of stage directions and explains how to "block" a scene, using a diagram of a stage, and tracking the movement of the actors using codes and numbers. The teacher emphasizes the importance of avoiding a straight line of readers on stage. The teacher also reviews tableaux and asks the groups to concentrate on blocking their scene and developing three tableaux (or "frozen pictures"): the opening of their scene, the middle, and the ending. Students rehearse their scene. Near the end of the class, students present three tableaux for the teacher: the opening, an appropriate tableau from the middle of the scene, and the ending. The teacher makes positive suggestions for improving these tableaux.
8. Students rehearse for two more classes. They might consider costumes and props to enhance their scene.

9. The teacher leads the class through a study of the rest of the play, using the dramatized scenes and the oral presentations of their analysis to enhance students' understanding. Other scenes may be read aloud in class or may be viewed on a VCR, using a filmed version of the play. The teacher keeps the main emphasis on character and interactions among the characters.
10. The teacher assesses the students' performances using the Rubric for Dramatization of a Scene [BLM 4.2-2].

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rubric

- The teacher uses the Rubric for Dramatization of a Scene to assess the students performances of a scene from *Romeo and Juliet.*

Adaptations

- Students for whom English is a second language or with language impairments could be assisted through practice with a good oral reader to model pronunciation and pace.
- Peer tutors could be assigned to assist exceptional students.

Resources

Blackline Masters

BLM 4.2-2 – Rubric for Dramatization of a Scene
BLM 4.4-1 – Assignment for Dramatization of a Scene
BLM 4.4-2 – Assignment for Commentary and Analysis of a Scene

Subtask 5: Analysis of Acts 3, 4 and 5

Time: 300 minutes

Description

After dramatizing the scenes, students demonstrate their understanding of a scene in the play by leading an oral presentation which analyses the dramatic and poetic aspects of the scene. They encourage audience involvement by using a variety of techniques and media. Students write an in-class essay on some aspect of the play as practice for the final written examination.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LIV.02D - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, plays, and opinion pieces;
LIV.03D - identify and explain the effect of specific elements of style in a range of literary and informational texts;
LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently and effectively for a variety of purposes and audiences, using a level of language appropriate to the context;

LGV.02D - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as dramatizing, presenting, and debating, for a variety of purposes and audiences;
MDV.02D - use knowledge of a range of media forms, purposes, and audiences to create media works, and use established criteria to assess the effectiveness of the works.

Specific Expectations

LI1.04D - use relevant, significant, and explicit information and ideas from texts to support interpretations (e.g., use relevant evidence to support an explanation of the theme of a poem or short story; select quotations from an essay that best communicate the author's arguments);
LI1.05D - analyse information, ideas, and elements in texts and synthesize and communicate their findings (e.g., read a biography and make a speech about the person to the class; create a fictitious newspaper report about the events and issues in a novel or short story);
LI2.02D - use knowledge of elements of poetry, such as stanza forms, rhyme, rhythm, punctuation, free verse, imagery, and sound devices, to understand and interpret examples of the genre (e.g., write a lyric or ballad in rhyming couplets; present a choral reading of a poem, emphasizing onomatopoeia);
WR3.03D - use a pattern such as comparison and contrast, cause and effect, or classification to structure short essays;
LG2.01D - communicate orally in group discussions for different purposes, with a focus on identifying explicit and implicit ideas and comparing and contrasting key concepts and supporting details;
LG2.02D - communicate orally in group discussions for different purposes, with a focus on identifying explicit and implicit ideas and comparing and contrasting key concepts and supporting details;
LG2.04D - plan and make oral presentations independently, adapting vocabulary and using methods of delivery to suit audience, purpose, and topic (e.g., identify purpose and audience; gather ideas and information; plan, create, rehearse, and revise presentations such as dramatizations, panel discussions, and debates; assess their work independently and with help from peers);
LG2.06D – rehearse with visual aids and props, study audio- and videotaped rehearsals, and use mnemonic devices and visualization techniques to ensure confident delivery in oral presentations.

Subtask Planning Notes

- Experience suggests that dramatizing and conducting an oral presentation on their scene, back to back, is too difficult for Grade 10 students. Often the dramatization is successful, and the analysis is weak. Therefore, the suggested strategy is to allow the groups to dramatize their scene, then set aside time for the groups to analyse their scene and prepare a formal oral presentation of their ideas.
- During this subtask, the teacher can remind the students of the patterns of quest and exclusion from community, which were taught in Unit 3: Diversity. Ask the students to identify the quest motif and the exclusion/community pattern in this play.
- The final written examination for this course, which is worth 15% of the final mark, could include a written essay on *Romeo and Juliet*. A possible question for the final examination is “Who or what is responsible for the deaths of Romeo and Juliet?”
- In preparation for the final examination, the teacher may decide to have students write a formal essay to demonstrate their understanding of the characters and their interactions in the play at the end of the unit. This essay could be written under conditions to simulate an exam situation. If the teacher decides to do this, the teacher would need to review how to write a formal essay (see Unit 1).
- Teachers may wish to have students write in a computer lab, if this technology is available.
- If time permits, the teacher may wish to show the students an entire film version of the play.

Teaching/Learning Strategies

Strategies	Student Groupings
• Peer Teaching • Note-Making	• Students working as a whole class • Students working in small groups

1. The teacher reviews the assignment sheet with students. [See BLM 4.4-2 – Assignment for Commentary and Analysis of a Scene.]
2. Students and teacher examine the rubric to identify the skills that will be demonstrated in their presentation. [See BLM 4.5-1 – Rubric for Commentary and Analysis of a Scene.]
3. Students plan and develop their presentations. Approximately two classes may be needed for this activity.
4. Groups of students make their presentations to the class. Students take notes on important aspects revealed by the groups.
5. The teacher assesses the presentations using the Rubric for Commentary and Analysis of a Scene.
6. As students finish their presentations, they may use homework time to prepare their materials for the Book Festival, Unit 5.
7. The teacher conducts a final written test to assess the students' comprehension of the play. This test could be a formative assessment in preparation for the final examination. The teacher may decide to simulate examination conditions by having the students write a formal essay within a time limit on foolscap. A question that deals with the interactions of characters would be appropriate, such as "How has Romeo affected the life of Juliet?" or "How has the Friar affected the lives of Romeo and Juliet?" This formal cause and effect essay would be assessed using the Achievement Chart - Grades 9, 10 - English.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Classroom Presentation	• Rubric

- The teacher assesses the effectiveness of the oral presentations on the scenes using the Rubric for Commentary and Analysis of a Scene.

Resources

BLM 4.5-1 – Rubric for Commentary and Analysis of a Scene

BLM 4.1-1

Building a Model of an Elizabethan Theatre

Aim: Your group will research and construct a model of an Elizabethan theatre in a timed competition.

Research

1. View part of the film *Shakespeare in Love* to note details of an Elizabethan theatre.
2. Search encyclopedias and other library sources for information and make notes.
3. Search the Internet for information and make notes.
4. After using the information from your notes, hand your note-making sheets in to your teacher.

Planning

1. Sketch your model using information in your notes.
2. List supplies for building the model.
3. Decide what supplies each student will bring to class for the competition.
4. See your teacher for any special requests.

Competition

You will have an hour to construct your model in class. A judge will assess the models and award prizes according to overall structure, interior details, use of inventive materials, and accuracy.

BLM 4.1-2

Checklist for Judging Model Theatres

Judge each model theatre according to the following criteria, awarding a mark between one and five for each criterion, where five is the highest rating.

1	2	3	4	5	Criteria
					theatre in the round
					"open air"
					thatched roof
					area for groundlings to stand
					tiered seating
					interior and exterior stages
					pillars on stage
					balcony above stage
					trapdoor
					doors on stage
					gangways to outside
					overall appearance
					use of inventive materials
					TOTAL

BLM 4.1-3

Note-Making Sheet

Source of Information	Point-Form Notes
Reference: Article Author: Article Title: Encyclopedia: Edition Year: Page:	
Book: Author: Title: Place Published: Publisher: Date of Publication:	
Magazine/Newspaper: Article Author: Article Title: Journal Name: Issue Date:	
Internet: Article Author: Title: Address: Date:	

BLM 4.2-1

Assignment Sheet for Reading and Analysing an Excerpt of a Scene

Excerpts of a Scene

A. Friendship: Act One, Scene One, lines 157-224.(Romeo, Benvolio)
B. Friends/Enemies: Act Three, Scene One, lines 1-83. (Benvolio, Mercutio, Tybalt, Romeo)
C. Teen/Parent: Act One, Scene Two, lines 1-31 (Lord Capulet, Paris)
D. Teen/Parent: Act Three, Scene Five, lines 142-205 (Lord Capulet, Lady Capulet, Juliet, Nurse)
E. Romantic: Act One, Scene Five, lines 93-110 (Romeo, Juliet)

Reading

1. Read through the whole passage aloud, with each student taking a part.
2. Each student reads his/her part over carefully, thinking about how the character would be feeling and why.
3. Students practise reading their lines alone with clarity and expressive emotion.
4. Students rehearse together, encouraging each other to convey emotion in their tone.
5. The teacher will hear one of your rehearsals, to make suggestions.
6. If time permits, add gestures and movement to your reading.

Analysing Characters and their Relationships

1. What kind of person is your character? What evidence for this did you find?
2. What is your character trying to do in this scene?
3. What type of relationship does your character have with other characters in this scene?
4. As a group, prepare a presentation about your characters with a point-form note to put on the board for the class.

Poetic Elements

1. What poetic forms appear in your scene? Rhyming couplets? Sonnets?
2. What rhyme appears, if any? Where? What is its purpose?
3. Which characters speak in rhyme? Why?
4. Which characters speak in blank verse (iambic pentameter, unrimed)?
5. Which characters speak in prose? Why?
6. In your opinion, what word choice is particularly effective?
7. What imagery enhances the expression?
8. Where has Shakespeare used poetic devices, such as simile, metaphor, personification, symbol, allusion, alliteration, and repetition? What is the effect of these poetic devices?
9. As a group, prepare a presentation about the poetic elements of your passage with a point-form note to put on the board for the class.

BLM 4.2-2

Rubric for Dramatization of a Scene

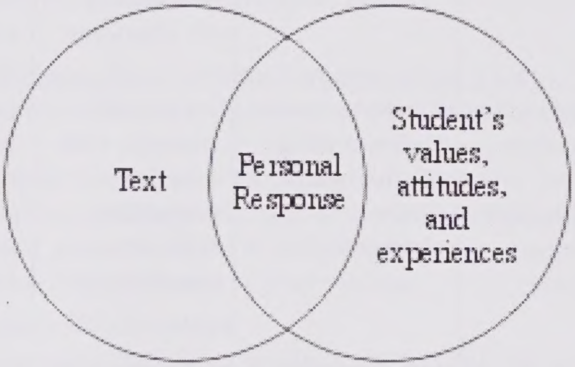
Expectations Focus	Category	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding LIV.01D	• main character	- reflects limited understanding of the character	- reflects an understanding of main elements of the character	- interprets the character and situation with considerable accuracy	- shows insightful understanding of the situation and the character
Thinking/ Inquiry LI1.05D	• interpretation of situation and relationships with other characters	- reflects limited understanding of situation or minor characters	- acts and interacts with other characters with some consistency	- acts and interacts with other characters with consistency	- conveys an understanding of the motives of other characters and the context within which they act
Communication LGV.02D	• audience/ purpose	- communicates with limited sense of audience and purpose	- shows an awareness of audience with voice, position, movement	- shows a connection with the audience through use of voice, position, movement	- feeds off the situation and the audience in a skilful, sensitive manner
Application LGV.01D	• voice/ movement	- uses voice and body movements with limited skills, inaudible voice, little movement	- supports interpretation of the character with an audible voice and some characteristic action	- varies pitch, tone and volume to reflect interpretation of the character, gestures and action are appropriate	- uses pitch, tone, pacing and volume to skillfully render the character; gestures and action reflect and complement an insightful view of the character

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

BLM 4.3-1

Notes for Personal Response Writing

The Personal Response to literature is a written response that integrates reading and writing skills. The criteria that are derived from this description of the reading process describe the degrees to which readers of different abilities interpret, explore and extend meaning of the text. The criteria that are derived from the description of the writing process describe the degrees to which students integrate their values and their experience with their understanding of the text. The diagram below is a useful way to view this process.



Questions should:

- throw the student back into the text. They should not encourage the student to jump away from the text.
- require the student to make a judgement which demonstrates their values and experiences.

BLM 4.4-1

Assignment for Dramatization of a Scene

Expectations

1. to read and demonstrate an understanding of a character and his/her relationships with others (LIV.01D)
2. to communicate your understanding of the situation and other characters (LI1.05D)
3. to speak with appropriate and effective use of volume, tone, pacing and pitch to communicate an interpretation of the character (LGV.01D)
4. to communicate with the audience through voice, position, and movement (LGV.02D)

Instructions

1. Rehearse your lines aloud for homework, concentrating on clarity and expression.
2. Analyse the motivation of your character and his/her relationships with other characters in order to better portray this character.
3. Rehearse your scene with your group, paying attention to your entrances and exits, your position on the stage, and appropriate gestures and movements.
4. Give feedback to other group members to encourage them to do their best.
5. Listen to advice from the teacher and your peers and incorporate their suggestions.
6. Create a costume and props for your character.

Assessment

Your performance will be assessed using the Rubric for Dramatization of a Scene.

BLM 4.4-2

Assignment for Commentary and Analysis of a Scene

Expectations

1. to demonstrate an understanding of the elements of poetry and drama (LIV.02D)
2. to identify and explain the effects of specific elements of style in poetry and drama (LIV.03D)
3. to speak competently and effectively in order to convey complex information and ideas to the class, using formal language (LGV.01D)
4. to use listening techniques and oral communication skills to participate in a formal oral presentation to the class (LGV.02D)
5. to use media works to support an oral presentation to the class (MDV.02D)

Instructions

1. he assignment is to present an oral commentary to the class about the scene which you have dramatized. Your commentary analyses the dramatic purposes of the scene and the changes in relationships during the scene. You also analyse the meaning and the poetic devices of a passage of poetry from the scene. You design visual aids to emphasize key points of your commentary for the class.
2. Your group divides into three to focus on dramatic purposes, relationships, and a poetic passage.
    a) Dramatic Purposes: Analyse why your scene is important by considering the following:
        i) contrast or continuation of previous scene
        ii) advances the plot
        iii) foreshadows future events
        iv) reveals character
        v) expresses a theme
        vi) creates audience appeal
    b) Relationships: Analyse which relationships change during the scene and why they change.
    c) Poetic Passage: Choose a memorable passage and analyse the meaning and poetic devices in the passage. A process to consider is the following:
        i) Read the passage aloud.
        ii) Translate the passage into your own words as a method of understand the meaning.
        iii) Identify the speaker(s), the tone, the situation, the motivation for the speech.
        iv) Express the theme.
        v) Examine the language, the poetic form and devices: well-chosen words, appeals to the senses; use of sonnet form, rhyming couplets, blank verse; use of imagery (visual images, simile, metaphor, symbol, allusion), rhyme, rhythm, punctuation, sound devices (alliteration, assonance, consonance). Analyse how the language, form, and poetic devices contribute to the meaning of the passage.
3. Each focus group presents their ideas to the whole group for reactions and additional ideas.
4. The group plans and prepares visual aids to enhance the presentation.
5. The group rehearses their presentation in front of a small audience of their peers. The listeners use the Rubric for Commentary on a Scene to give feedback to the group.
6. The group presents to the class.

Assessment

The teacher assesses the presentation using the Rubric for Commentary and Analysis of a Scene and explains the assessment to the group with suggestions for future presentations. The teacher records a numerical mark for the members of the group.

BLM 4.5-1

Rubric for Commentary and Analysis of a Scene

Expectations Focus	Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/ Understanding LIV.02D	• Theme • Dramatic purpose	- identifies insignificant aspects and details in the scene - understands the scene but in isolation from other scenes	- identifies a significant aspect of the scene - makes some connection to other scenes in the play	- identifies some important aspects of the scene - understands some dramatic purposes of the scene	- reflects an insightful understanding of central aspects of the scene - understands and illuminates important dramatic purposes of the scene
Thinking/ Inquiry LIV.03D	• Inferences • Evidence	- draws few inferences from the scene - makes few supported judgements about the scene	- makes some inferences about plot, character and theme - offers some support for inferences and opinions	- makes significant inferences about plot, character or theme - supports judgements with appropriate and significant references to the text	- offers interpretations and support that provides a unique and interesting perspective on the scene
Communication LGV.02D	• Structure • Sequence	- provides limited structure for the presentation - demonstrates limited skills in sequencing the parts	- uses a structure for the presentation that is apparent to the audience - demonstrates some skills in sequencing the parts	- uses a clear structure for the presentation that supports its intention - participants organize their contribution to support group focus	- presents a unified and coherent view of the scene - adapts and integrates individual contributions to support group focus
Application LGV.01D MDV.02D	• Voice/ gesture • Visual aids	- uses voice and body movements with limited skill - uses a few visual aids	- supports presentation with a clear voice and appropriate gestures - uses some visual and technological aids	- uses voice and gestures with some skill - supports the goals of the presentation with visual and technological aids	- demonstrates excellent dramatic skill with voice and gestures - visual and technological aids enhance the presentation

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Unit 5: Independence

Time: 12 hours
Unit Developers: Lois Keebler, Michael D'Ornellas
Development Date: April 2000

Unit Description

"To read and demonstrate an understanding of a range of literary and informational texts", students need to read every day, discuss their reading with the teacher and their peers, and write often about their response to their reading. This profile is designed to encourage a habit of independent reading among students. First, students reflect upon and write about their "careers" as readers thus far in their lives. Then they embark on an independent exploration of books which connect to the themes of the units. By reading 10-15 minutes daily in class, students develop a reading habit. During this time, the teacher is able to have one-on-one conversations with students about their reading. By reading for homework, students extend the classroom reading habit into their personal lives.

While reading their books, students maintain a weekly reading response journal. These journals are assessed regularly by the teacher. Students also complete two polished pieces (their best piece of writing from their reading response journal and a book review), an oral book talk, and a media display on one of their independently chosen books for presentation at the Book Festival, the culminating activity. During the Book Festival, students demonstrate their knowledge and understanding, their thinking skills, their communication skills, and their application of knowledge as they present their books to an invited audience.

In a final written examination, students demonstrate their skills in reading and writing.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies
Overall Expectations: LIV.01D, LIV.02D, WRV.02D, WRV.03D, WRV.04D, WRV.05D, LGV.01D, LGV.02D, MDV.02D.
Specific Expectations: LI1.01D, LI1.05D, WR2.01D, WR2.02D, WR2.03D, WR4.01D, WR4.02D, WR5.01D, WR5.02D, WR5.04D, LG2.04D, LG2.05D, LG2.06D, MD2.01D.

Subtask (Activity) Titles (Time + Sequence)

Subtask 1	Dress Rehearsal	490 minutes
Subtask 2	Promoting the Festival in the Community	70 minutes
Subtask 3	Book Festival Presentation	70 minutes
Subtask 4	Formal Written Examination	120 minutes

Unit Planning Notes

- The teacher has already led the students through three stages of the Independent Reading program. The students assessed themselves as readers in Unit 1, Subtask 2 by writing "My Career as a Reader". In Units 1, 2, and 3, students read three independently chosen books. They wrote weekly in reading response journals and had conferences with their teacher about their reading.
- During Unit 4, students either completed their reading and journals or extended their reading with another book.
- In Unit 1, Subtask 2, the teacher gives each student a packet of materials for their Independent Reading:
  BLM 1.2-6 – Independent Reading Assignment

BLM 1.2-7 – Assignment for Book Festival Component One: Reading Response Journals
BLM 1.2-8 – Assignment for Book Festival Component Two: Best Piece of Writing from Reading Response Journal
BLM 1.2-9 – Assignment for Book Festival Component Three: Book Review
BLM 1.2-10 – Assignment for Book Festival Component Four: Book Talk
BLM 1.2-11 – Assignment for Book Festival Component Five: Media Display
BLM 1.2-13 – Criteria for the Book Festival Components – Grade 9-10, English, coded with summary of criteria for each assignment.

- Some students may prepare the Book Festival Component before Unit 5 begins.

Prior Knowledge Required

Students are expected to have reading skills developed during Grade 9 which match the descriptors of at least Level 1 on the Achievement Chart - Grades 9-10, English.

Task Summary

The Independent Reading component runs concurrently through Units 1, 2, 3, and 4.
As part of the course introduction, students describe their own careers as readers in a written essay.
During Units 1, 2, and 3, students develop their reading skills by reading books connected to the themes of the units, by maintaining a weekly reading response journal, and by participating in conferences with the teacher. Students hand in their reading response journals and complete two polished written pieces, an oral book talk, and a media display on their independently chosen books.
In this unit students publicize and participate in a Book Festival, a public demonstration of their achievement of the overall and specific expectations for this course.

Culminating Activity

Students demonstrate the wide range of skills learned in the course by presenting their work in a Book Festival. They present their written and media products about the books in a display and discuss their books with an invited audience. Their individual contributions to the Book Festival highlight their achievement of *The Ontario Curriculum* course expectations. The teacher uses the Achievement Chart - Grades 9-10, English to assess the Book Festival presentation for students who have improved their work significantly since the dress rehearsal.

Resources

Atwell, Nancie. *In the Middle*. Portsmouth, NH, USA: Heinemann Educational Books, Inc., 1987. ISBN 0-86709-163-0

Dictionaries

Fader, Daniel N. *Hooked On Books: Program & Proof.* New York, USA: Berkley Publishing Corp., 1968.

Hahn, Harley. *Harley Hahn's Internet & Web Golden Directory: Millennium Edition*. Berkley, California, USA: Osborne/McGraw-Hill, 1999, ISBN 0-0702121-94-7

Manguel, Alberto. *A History of Reading*. Toronto, Canada: Alfred A. Knopf Canada, 1996. ISBN 0-394-28032-6

Mitchell, Scott and Darren Wershler-Henry. *Internet Directory 2000: A Canadian Guide*. Scarborough, Ontario, Canada: Prentice-Hall Canada Inc., 1999. ISBN 0-13-016419-4

Thomson, Jack. *Understanding Teenagers' Reading*. New York, USA: Nichols Publishing Company, 1997. ISBN 0 89397 289 4

Subtask 1: Dress Rehearsal

Time: 490 minutes

Description

Students complete their best reading response, their book review, their book talk, and their media display publicizing their three independently chosen books for the Book Festival. Students rehearse for the Book Festival by making a presentation to their peers and their teacher. The teacher assesses their written and oral presentation using the Achievement Chart - Grade 9 - 10, English. This activity is worth 15% of the total mark. The students make positive suggestions about the displays and the presentations, and improve them as needed.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Language, Media Studies

Overall Expectations

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently and effectively for a variety of purposes and audiences, using a level of language appropriate to the context;
LGV.02D - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as dramatizing, presenting, and debating, for a variety of purposes and audiences;
MDV.02D - use knowledge of a range of media forms, purposes, and audiences to create media works, and use established criteria to assess the effectiveness of the works.

Specific Expectations

LI1.05D - analyse information, ideas, and elements in texts and synthesize and communicate their findings (e.g., read a biography and make a speech about the person to the class; create a fictitious newspaper report about the events and issues in a novel or short story);
LG2.04D - plan and make oral presentations independently, adapting vocabulary and using methods of delivery to suit audience, purpose, and topic (e.g., identify purpose and audience; gather ideas and information; plan, create, rehearse, and revise presentations such as dramatizations, panel discussions, and debates; assess their work independently and with help from peers);
LG2.05D - use rhetorical questions, emotional appeals, gestures, intonation, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;
LG2.06D - use rhetorical questions, emotional appeals, gestures, intonation, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations.

Subtask Planning Notes

- The Achievement Chart - Grades 9-10, English is an appropriate instrument for assessing one of the culminating activities of the Grade 10 course, the Book Festival.
- The teacher prepares copies of the chart for each student and keeps a copy for assessing each student's work.
- The Book Festival consists of five components:
  Component 1: The reading response journal demonstrates the growth in student reading and communication of ideas.
  Component 2: The best piece of writing from the reading response journal demonstrates the communication of personal response to reading.
  Component 3: The book review demonstrates the communication of the student's judgment about the quality of a book for a particular audience.
  Component 4: The book talk demonstrates the student's ability to explain a book's appeal for an audience.

Component 5: The media display demonstrates the student's ability to create media products to appeal to an audience.

- As the student completes each component, the teacher uses a highlighter to indicate the level of achievement for the appropriate criteria for that component. All components can be assessed before the actual Book Festival. On the day of the Book Festival, the teacher may visit a number of displays to double-check and make modifications to the initial assessment if students have improved their work significantly since the Dress Rehearsal. Other judges familiar with the Achievement Chart could also help with the assessment. By the time the teacher has assessed the five products, one level on the Achievement Chart should dominate. This level can then be translated into a mark out of 15%.
- For the purposes of clarity, the writers have coded 15 criteria on the Achievement Chart in this way: the first criterion is K1 for Knowledge, first criterion; the fifth criterion is T1 for Thinking/Inquiry, first criterion; the seventh is C1 for Communication, the first criterion; the tenth criterion is A1 for Application, first criterion. [See BLM 1.2-13.]
- Some students may have been able to prepare their written, oral, and media products ahead of time. Some will need approximately four classes and homework to complete their components. The first five classes could proceed as follows:
  Day 1 - Teacher reviews the plan for the Book Festival, the components of the book display, the criteria for assessment of each component and the schedule of presentations.
  Day 2 - Group 1 (students who have completed their components ahead of time) present to each other and to the teacher. The rest work on preparing their components. Group 1 can then begin publicizing the Book Festival (see Subtask 2).
  Day 3 - Group 2 (students who have completed their components) present to each other and the teacher. The rest either prepare their assignments or publicize the Book Festival.
  Day 4 - Group 3 (students who have now completed their components) present to each other and the teacher. The rest either prepare their assignments or publicize the Book Festival.
  Day 5 - Group 4 (students with completed assignments) present to each other and the teacher. The rest either complete their assignments or publicize the Book Festival.
  This pattern can continue up until the day of the Book Festival. If a student is not ready until the day of the Book Festival, he/she will be assessed at the Book Festival. Certain students may request a second assessment at the Book Festival if they think their presentation has improved significantly.
- The teacher may wish to select other judges familiar with the criteria to assist in evaluation at the Book Festival or at the Dress Rehearsal.

Teaching/Learning Strategies

Strategies	Student Groupings
• Peer Practice	• Students working in small groups

1. The teacher reviews the expectations for the Book Festival and establishes the time for preparation and the dress rehearsal. [See BLM 1.2-6 – Independent Reading Assignment]
2. The teacher reviews the criteria for each component of the Book Festival and how each will be evaluated using the Achievement Chart - Grades 9-10. English. [See in BLMs 1.2-6, 1.2-7, 1.2-8, 1.2-9, 1.2-10, 1.2-11, and the Achievement Chart - Grade 9-10, English]
3. Students revise their best piece of writing from their reading response journal and hand it in for summative assessment.
4. Students prepare and complete a book review of one of their books not chosen for the reading response "best piece". They hand this book review in for summative assessment.
5. Students prepare oral book talks about their three independently chosen books for presentation at the Book Festival.

6. The students prepare a media display showcasing their books. The teacher indicates the parameters and the location (e.g., a wall, a table with a folding cardboard display board). The display may include posters, quotations, illustrations, a costume, an audiotape, a computer presentation.
7. Students deliver their performances to a small group of their peers and the teacher. The students assess each performance, with a view to its success at the Book Festival. The students use a simple Add, Remove, Change comment sheet for the performances of their peers. The teacher assesses their book talk and their media display using the Achievement Chart - Grade 9 - 10, English.
8. The students improve their presentation, after listening to and reading the reactions of their peers and the teacher.
9. The students contribute to the Suggested Books for Independent Reading, Grade 10 by writing brief comments about their books and giving these to the teacher. The Suggested Books for Independent Reading, Grade 10 will be updated at the end of each course.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Anecdotal Record

- The student's presentation for the Book Festival is assessed by peers using anecdotal comments. The students' written pieces, book talk and media display are assessed by the teacher using the Achievement Chart - Grade 9-10, English

Adaptations

- Many students find this type of activity very challenging, and some students may be more comfortable, and courageous, if they make the presentation with a partner. They could still be evaluated individually.

Resources

Blackline Masters

BLM 1.2-13 – Criteria for the Book Festival Components – Grades 9-10, English

Subtask 2: Promoting the Festival in the Community

Time: 70 minutes

Description

Students take responsibility for advertising the Book Festival with the target audience through various methods: posters, announcements, web page bulletins, newspaper articles, radio ads, or television interviews. They also help plan the setup of the Book Festival area and any follow-up activities.

Strand(s) and Expectations

Strand(s): Writing, Language, Media Studies

Overall Expectations

WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;

LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently and effectively for a variety of purposes and audiences, using a level of language appropriate to the context;

LGV.02D - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as dramatizing, presenting, and debating, for a variety of purposes and audiences;
MDV.02D - use knowledge of a range of media forms, purposes, and audiences to create media works, and use established criteria to assess the effectiveness of the works.

Specific Expectations
WR2.03D - consider the characteristics of the intended audience in selecting an appropriate form and developing the content of written work (e.g., use examples or images familiar to their peers in a poem to be read in class; include background information the audience needs to know in the introduction to an essay);
WR2.04D - select a voice and an appropriate level of language to suit the form, purpose, and audience of their writing (e.g., use an impersonal voice and formal language in an academic essay; use everyday vocabulary and colloquial phrasing to engage the interest of an audience of peers);
WR5.02D - select the publication method or vehicle most accessible or appealing to the intended audience, using technology in a variety of ways where appropriate (e.g., write a letter or e-mail message to recommend a book to a friend; submit work to a writing contest in the required format; write and format a concrete poem for the school yearbook);
WR5.04D - edit and proofread their own and others' writing, correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below;
LG2.04D - plan and make oral presentations independently, adapting vocabulary and using methods of delivery to suit audience, purpose, and topic (e.g., identify purpose and audience; gather ideas and information; plan, create, rehearse, and revise presentations such as dramatizations, panel discussions, and debates; assess their work independently and with help from peers);
LG2.05D - use rhetorical questions, emotional appeals, gestures, intonation, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations;
LG2.07D - identify the oral communication skills required in a variety of postsecondary programs and occupations and cite specific examples of their use (e.g., interview recent school graduates about the importance of these skills for success in college and university programs and report their findings).

Subtask Planning Notes

- The timing of the Book Festival promotion and the Festival itself should be negotiated with the administration. Many schools may wish to schedule the activity at least a week before the examination week as students may not be able to give the Festival their full attention if their final examinations are too close to the Festival date.
- If there is not enough time, this subtask can be simplified. The teacher can make arrangements with an invited audience in a conversation with a Grade 9 teacher or a phone call to a Grade 8 teacher.

Teaching/Learning Strategies

Strategies	Student Groupings
• Collaborative/Co-operative Learning • Community Involvement	• Students working in small groups

1. After the target audience, date, time, and location of the Book Festival are reviewed, an advertising campaign is prepared. Some students co-ordinate the overall campaign; others participate in some aspect of the publicity of the Book Festival. Possible tasks are making posters, flyers, announcements, displays in prominent locations, preview visits to the target group, web page notices.
2. The teacher and students may need to monitor equality of effort among students. A peer assessment rating scale is provided. [See BLM 5.2-1 – Peer Assessment Sheet.]

3. The teacher and student co-ordinators check the products according to certain criteria before they leave the classroom to make sure that the information is accurate and appealing to the target audience. The criteria for these products can be generated by the students, but should include reference to school and board criteria.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rating Scale

- The students assess other group members for their efforts in group work.
- The teacher and the student co-ordinators need to check each advertising product before it leaves the classroom.

Resources

Blackline Masters

BLM 5.2-1 – Peer Assessment Sheet

Subtask 3: Book Festival Presentation

Time: 70 minutes

Description

Students demonstrate the wide range of skills learned in the course by presenting their work in a Book Festival. They present their written and media products about the books in a display and discuss their books with an invited audience. Their individual contributions to the Book Festival highlight their achievement of *The Ontario Curriculum* course expectations. The teacher uses the Achievement Chart - Grades 9-10, English to assess the Book Festival presentation for students who have improved their work significantly since the dress rehearsal.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing, Language, Media Studies

Overall Expectations

LIV.01D - read and demonstrate an understanding of a range of literary and informational texts, both contemporary and from historical periods;
WRV.03D - use a variety of organizational techniques to present ideas and information logically and coherently in written work;
WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate;
LGV.01D - use knowledge of vocabulary and language conventions to speak, write, and read competently and effectively for a variety of purposes and audiences, using a level of language appropriate to the context;
LGV.02D - use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as dramatizing, presenting, and debating, for a variety of purposes and audiences;
MDV.02D - use knowledge of a range of media forms, purposes, and audiences to create media works, and use established criteria to assess the effectiveness of the works.

Specific Expectations

LI1.01D - describe information, ideas, opinions, and themes in print and electronic texts they have read during the year from different cultures and historical periods and in a range of genres, including novels, plays, short stories, poetry, opinion pieces, reports, short essays, full-length non-fiction works, newspapers, magazines, and reference materials;

LI1.05D - analyse information, ideas, and elements in texts and synthesize and communicate their findings (e.g., read a biography and make a speech about the person to the class; create a fictitious newspaper report about the events and issues in a novel or short story);

WR2.03D - consider the characteristics of the intended audience in selecting an appropriate form and developing the content of written work (e.g., use examples or images familiar to their peers in a poem to be read in class; include background information the audience needs to know in the introduction to an essay);

WR5.02D - select the publication method or vehicle most accessible or appealing to the intended audience, using technology in a variety of ways where appropriate (e.g., write a letter or e-mail message to recommend a book to a friend; submit work to a writing contest in the required format; write and format a concrete poem for the school yearbook);

LG2.04D - plan and make oral presentations independently, adapting vocabulary and using methods of delivery to suit audience, purpose, and topic (e.g., identify purpose and audience; gather ideas and information; plan, create, rehearse, and revise presentations such as dramatizations, panel discussions, and debates; assess their work independently and with help from peers);

LG2.05D - use rhetorical questions, emotional appeals, gestures, intonation, and visual aids and technology, as appropriate, to engage the audience's interest during oral presentations.

Subtask Planning Notes

- The teacher needs to meet ahead of time with the invited judges to acquaint them with the task and the rubric. People such as teachers, the teacher-librarian, the principal, the teacher advisers, librarians from other libraries, parents familiar with the curriculum, and subject consultants/co-ordinators may be interested in serving as judges.

Teaching/Learning Strategies

Strategies	Student Groupings
• Peer Teaching	• Students working as a whole class • Students working individually

1. Before the Book Festival, the teacher makes a chart-paper list of what needs to happen before, during, and after the Book Festival and goes over the list with the students.
2. The teacher asks the students who would like to be re-assessed by the teacher during the Book Festival.
3. During the Book Festival, the teacher completes a second assessment for students who have requested it.
4. At the end of the festival, students may assess the success of the festival and make suggestions to the teacher for next year's Book Festival.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Performance Task	• Rubric

- The teacher and invited judges assess individual performances at the Book Festival using the Achievement Chart: Grades 9 - 10 English. The teacher decides on a numerical mark which is worth 15% of the final mark in the course.

Adaptations

- The teacher may decide to group students in pairs for the Book Festival presentations, particularly if students find interacting with others difficult.

Resources

Knowledgeable people, familiar with the Achievement Chart - Grade 9-10, English, willing to serve as judges.

Subtask 4: Formal Written Examination

Time: 120 minutes

Description

The student writes a two-hour examination, consisting of a reading passage (an essay) with questions about the thesis, the structure, and the language and a written essay based on the literature on the course. The teacher assesses the examination papers with reference to the Achievement Chart - Grades 9-10, English and decides on a numerical mark. The examination is worth 15% of the final mark in the course.

Strand(s) and Expectations

Strand(s): Literature Studies and Reading, Writing

Overall Expectations

LIV.01D - read and demonstrate an understanding of a range of literary and informational texts, both contemporary and from historical periods;
LIV.02D - demonstrate an understanding of the elements of a range of literary and informational forms, with a focus on novels, poems, plays, and opinion pieces;
LIV.03D - identify and explain the effect of specific elements of style in a range of literary and informational texts;
WRV.02D - identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on adopting a suitable voice;
WRV.03D - use a variety of organizational techniques to present ideas and information logically and coherently in written work;
WRV.05D - edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.

Subtask Planning Notes

- The format of the final examination is a suggestion. When instructions about final examinations are established by the District School Boards or by the Ministry of Education, the format of the examination may change.

Teaching/Learning Strategies

Strategies	Student Groupings
	• Students working individually

1. Before the examination, the teacher reviews with the students the main works on the course, reading strategies for sight passages, and the elements of the essay.
2. Students practise their skills on sample questions. If available, students examine model examination papers.

3. Students write the examination with the use of dictionaries and any organizers or devices that they would usually have available to them.
4. The teacher assesses the examination papers using the Achievement Chart - Grades 9-10, English and converts the results to a numerical mark, worth 15% of the final mark in the course.

Assessment/Evaluation Techniques

Assessment Strategies	Assessment Recording Devices
• Quizzes, Tests, Examinations	• Rubric

- The teacher assesses the examination using the Achievement Chart: Grades 9-10, English.

Adaptations

- Students with exceptionalities may write the examination in the resource room with appropriate assistance from resource teachers.

Resources

Dictionary

BLM 5.2-1

Peer Assessment Sheet

Peer Assessor:

For each student in your group, circle the appropriate number in each of the columns.

1 = fair
2 = satisfactory
3 = good
4 = excellent

Name	Co-operation	Effort	Written Work	Oral Communication
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4